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Making a Giant-Screen Film in My Basement

by Stephen van Vuuren

The phrase "IMAX in a basement" could mean a couple of things: building a home version of an IMAX theater in your basement (a moderately crazy idea), or deciding to create an IMAX film on home-made computers in a basement, using hundreds of thousands of still photos turned into 4K motion picture footage via frame-by-frame animation (a truly crazy idea).

I'm doing the latter.

My film, ***Outside In***, aims to create a visual symphony that journeys from the Big Bang to the present, explores Saturn, and returns to Earth, providing a new perspective on why exploring space is at the core of the future of humanity.

Making an LF film in my basement studio has been the central story in my life for the last four years and will continue to be for years to come. But its roots go back to my childhood.

I'm an independent filmmaker in Greensboro, NC, and like many other indie filmmakers, I have made a number of short films, written feature scripts, and done freelance production work. But in the summer of 2004 everything changed.

Childhood dreams

Before I even thought about becoming a filmmaker, I was a young kid who dreamed of being an astronaut. Thoughts of rockets, space, the Moon, and Mars filled my pre-teen years. In high school, **Carl Sagan**'s *Cosmos* blew my mind. In particular, the description of Saturn's moon, Titan, captured my imagination. This large, mysterious moon, 50% larger than earth's and shrouded entirely by a dense, impenetrable atmosphere — the only moon known to have one — seemed to me a magical place with a rich possibility of discovery.

When would we get there, I wondered. A few years later, a stunning and ambitious space program was announced. The Cassini-Huygens mission would travel a circuitous billion miles to reach Saturn and release a lander to the surface of Titan. It inspired me to study astrophysics and try to become an astronaut. I was accepted at MIT, but bad eyesight and family issues prevented me from going.

The fall I graduated from high school, 1984, I saw **Stanley Kubrick**'s ***2001: A Space Odyssey*** for the first time. It was a life-changing experience. I had found my calling: I could make films and still love science.

Twenty years later, in the summer of 2004, Cassini finally arrived at Saturn. I

*(see **BASEMENT** on page 6)*

Inside *LF Examiner*

The Insiders *by Mary Jane Dodge*	2
Getting Lightfoot Song for *Great Lakes*	3
The Biz: Deals, Personnel	4–7
New and Future Theater	11
Premiering This Month	12
Worldwide GS Theater Inventory	13
In Production	14–15
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

1st IMAX Digital in July

The rollout of Imax Corporation's long awaited digital projection system is expected to begin in July, with six systems slated to be installed in existing **AMC** multiplexes in Maryland, Virginia, New Jersey, and Pennsylvania by the end of August. (Coincidentally, one of the first is close to *LF Examiner*'s headquarters.)

Another twenty screens will open in AMC plexes in California, Florida, Massachusetts, New York, North Carolina, and Texas by the years end (*see page 11*), all part of the 100-screen deal that AMC signed with Imax last December (*see LF Examiner, January 2008*). Twenty-five more installations are expected in 2009, with the remaining 50 coming in 2010.

All systems will be placed in existing auditoriums with screens no larger than 70 feet (21 meters) wide, most being smaller than that. The aspect ratio of the system is 1.9, compared to the 1.44 ratio of standard 15/70.

Imax's digital 3D system consists of two Christie 2K projectors, reportedly enhanced by some form of special image processing, the nature of which Imax has declined to describe. The company has also refused to state whether the overall system is compliant with the specifications of the **Digital Cinema Initiatives** (*see LFX, May 2008*) or if it requires proprietary processing of any films it displays.

We will report on the digital system in the future issues of *LF Examiner*, and in e-mail flashes if major news breaks between issues.

Note to readers

The next issue of LF Examiner will be the September issue, to be published in the last week of August. We will send out e-mail flashes before then if events warrant.

Premiering this summer

Kung Fu Panda: The IMAX Experience
The Dark Knight: The IMAX Experience
Fly Me to the Moon

See page 16

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James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

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The Insiders

This month's focus:
Web marketing

The Power of Web Marketing

by Mary Jane Dodge

We are in the middle of an incredible revolution, and I'm not talking about digital theaters, or how movies are being made. I'm talking about the marketing of movies. The Internet is changing how we market films. And it's happening so fast that it seems like whatever we learn today is outdated tomorrow. What's going on out there?

The marketing potential of the Web is mind-boggling. **David Meerman Scott**'s new book, *The New Rules of Marketing and PR*, puts it all in perspective. He says we should forget the old rules of marketing and PR. The Web changes everything. The main difference is this: with the Web we can now deliver our message directly to our audience. And that is empowering.

Scott will be the keynote speaker at the **Giant Screen Cinema Association** conference in Jersey City, NJ, in September, and it will be interesting to hear how he ties in these new Internet marketing ideas with the giant-screen industry.

He writes, "The Web offers a tremendous opportunity to reach a niche market directly with targeted messages that cost a fraction of what a big-budget ad costs."

OK, that got my attention. Many of us marketers in the giant-screen industry have been on the lookout for low-cost ways to get our message across to the right market. What Scott is talking about is an entire new way of thinking about marketing. He writes, "It's different. Now it's personal. With the Web the customer can get involved on a personal level — on a one-on-one basis."

Normally in marketing you rely on advertising and PR to get your message across. But he points out that traditional advertising is a one-way form of communication that interrupts the customer. Web marketing is about delivering the message at just the precise moment a buyer needs it — when he or she is actively seeking information. In addition, the buyer can participate in the process, so it is no longer just a one-way form of communication,

Instead of sending out a press release hoping and praying the mainstream media will pick it up, you can become your own publisher and deliver the message directly to your audience. It's personal. That's cool.

Things are definitely changing. When **MacGillivray Freeman Films** was planning the launch of ***Grand Canyon Adventure***, we hired **Allied Advertising** to help us with our marketing plan. We knew we wanted to make marketing on the Web a major focus of our launch plan. What surprised me was how fast the media have changed. It was more valuable for us to advertise on a newspaper's Web site than it was to advertise in the newspaper itself. In fact, we bought ads on the Web site and the newspaper gave us free ads in the newspaper as part of the promotion. What a change!

Our PR team also made a special effort to communicate *Grand Canyon Adventure*'s conservation themes to more than one hundred environmental bloggers and e-newsletter editors, many of whom wrote about the film.

We also learned a few tricks from researching the marketing of Al Gore's *An Inconvenient Truth*. **Paramount Pictures** used the Web to reach out to politically and environmentally conscious niche markets. Through blogs, e-letters, Google's targeted video ads, MySpace, and Technorati, the blog search engine, they were able to reach out to this audience in an incredibly efficient and cost-effective way. Exit surveys showed that on the opening weekend 33% of the audience heard about the movie online.

Our polls reinforce those results. In a recent survey that we conducted among theaters playing *Grand Canyon Adventure*, approximately 20% of the audience heard about the film from the Internet. This is exactly what Scott's book is all about: reaching your audience directly through a variety of activities on the Web including blogs, podcasts, e-mails, e-books, news releases, search engines, forums, and wiki sites.

One of the beauties of Web marketing is giving people information or tools they can then send on to their friends through e-mails, blogs, and sites like MySpace, YouTube, and Facebook.

Check out the Web site for ***Kung Fu Panda*** (www.kungfupanda.com), which is playing in IMAX theaters now, and you'll find widgets, buddy icons, screensavers, e-mail signatures and all kinds of e-toys that people can download and send to their friends. Talking directly to your audience online, giving them fun graphics and content to send to their friends, which get passed on to other friends, creates a snowball effect and all of a sudden your target market is promoting your film for you. Brilliant!

Online videos and podcasts have also proved to be useful to theaters. MFF produced a series of free online videos for three recent releases and also an "On Location" podcast that is available on iTunes. Theaters use these in their local viral marketing campaigns by attaching them as an e-mail or as a link.

The **Museum of Science** in Boston now plans a Google search campaign as a regular part of their ad campaigns for exhibits and films. They placed a Google Ad Words buy for *Grand Canyon Adventure* that started a week before the film opened and has run for about ten weeks so far. The ad words were geo-targeted so when anyone in the Boston area searched on Google for phrases like "water conservation," "Grand Canyon," "Grand Canyon Adventure," etc., an ad popped up on the top or the side of the page as a sponsored link directing people to the museum's Web site film listing.

It's been very successful. The museum has received almost a million impressions to date. And it's a great buy, because the museum only pays when the person actually clicks on the sponsored link. Google Ad Words positioning is based on a bidding process among advertisers, so

Getting an Iconic Song for *Mysteries of the Great Lakes*

by David Lickley

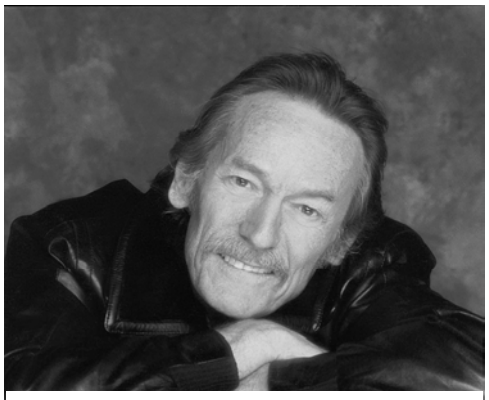
I still remember the first time I heard the **Gordon Lightfoot** song, "The Wreck of the *Edmund Fitzgerald*." I also remember the storm that sank it, as does anyone who lived near the Great Lakes in November 1975. That a ship the length of two football fields could simply vanish in seconds sent a chill up my spine that I still think about every time I hear that opening guitar lick.

When it came to choosing music for ***Mysteries of the Great Lakes***, the Lightfoot song was a no-brainer as far as I was concerned: it's the most famous song ever written about the lakes, and one that still resonates with people young and old around the world. As it turned out, choosing the song was the easy part. Being chosen by Gordon was a whole different matter.

In the 30 years since releasing the song, he has only let it be used once, for a documentary on recovering the ship's bell from the *Fitzgerald*. All subsequent requests — from Hollywood on down — have been rejected out of respect for the families of the victims of the tragedy.

Gordon never imagined the impact his song would have on their lives. Their personal grief became a world event to the point where the *Fitzgerald* is now among the top three most famous shipwrecks in the world, along with the *Titanic* and the *Bismarck*. It was not a spotlight they craved, and Gordon subsequently made a promise to them that he would not let the song be used against their wishes.

I learned most of this during our first approach to Lightfoot. **Risto Laamanen**, chairman of **Science North**'s board of trustees, was a personal friend of musician **Rompin' Ronnie Hawkins**, who was in turn a friend of Lightfoot. Ronny took our request to use the song to Gordon two years ago, but was told that, as much as he thought our project worthy, the answer was no for the reasons mentioned above.



Gordon Lightfoot

That might have been the end of the road, except I knew someone who knew the families of the *Fitzgerald* sailors. **Tom Farnquist** runs the **Great Lakes Shipwreck Museum** in Paradise, MI, a fabulous place that is the repository of all things *Fitzgerald*. Its location is the closest dry land in the U.S. to the ship's wreckage on the bottom of Lake Superior.

On Nov. 11, 2005, I attended the 30th anniversary memorial for the *Fitzgerald* at the museum, where many of the families gathered to pay their respects. When I mentioned to Tom that we had been turned down by Lightfoot, he suggested we talk to some of the key family members who had become friends of Gordon's in the years since. Through Tom's efforts, we were able to convince the families that using the music in the film would be beneficial to the lakes and not in any way exploitive of their tragedy.

Armed with their letters of endorsement, I prepared late last year to approach Gordon for a second time through a contact I had with his manager, **Barry Harvey**. Barry was not hopeful, but was willing at least to talk to me. With time running out, I called his office in mid-December as arranged. His receptionist informed me that Barry had died of a heart attack the day before! Offering my condolences, I resigned myself to the fact that fate was not on our side this time.

But sometimes fate also lends a helping hand. One of our film's sponsors mentioned that he knew a childhood friend of Gordon's. One thing led to another, and somehow our proposal, with all the letters from the families, landed on Gordon's desk. In mid-January I got a call from Gordon's office saying that after considering all the factors, Gordon had decided that we could use the song. The only caveat was that Gordon wanted approval of the final soundtrack, to which I agreed without hesitation.

Given that we were in fast-track mode, I didn't actually have anything to send him

*(see **LIGHTFOOT** on page 11)*

the higher your position on the page and the more sought after the search word, the more expensive it will be.

A marketing plan for a film launch still needs to incorporate a mix of mainstream media and traditional promotions, combined with Internet activities. However, the more we discover about the power of the Web, the more useful it will become in the marketing of giant-screen films.

And there are so many other activities to explore like Second Life, wikis, RSS, text messaging, etc. So many ideas, so little time. If I had more space, I would love to discuss these ideas and more, but I need to go send a twitter to a few friends. And if you don't know what twitter is, you can do what I did and Google it to find out. That is, if twittering is still "in" by the time this column is published!

Mary Jane Dodge has worked in the giant-screen industry for 28 years, operating theaters, marketing films, and consulting for theaters and distributors. Dodge now works as business development manager for MacGillivray Freeman Films.

Corrections

The credit for the photo from ***Under the Sea*** on page 15 of the May issue should have read: "© 2008 Warner Bros. Entertainment Inc. Photo: Michele Hall"

Due to an error in the layout process in the May issue, the article by Phil Streather on 3D didn't incorporate his final revisions. The final version of the full article is available at www.LFexaminer.com/StreatherV11N06final.pdf.

THE BIZ

DEALS

Imax makes theater deal in UAE

Imax Corporation has signed a deal for an IMAX theater at a new horse racing facility being built in Dubai, United Arab Emirates. The US$1.7 billion **Meydan Racecourse** complex will feature a 60,000-seat grandstand, a luxury hotel, more than ten restaurants, a museum, and covered parking for 10,000 cars. The IMAX theater will be located between the grandstand and the hotel.

Teo A. Khing, the Malaysian designer of the facility, said, "We of course see Meydan as a location for the off-season, too, and IMAX will help ensure the development is an all-year-round entertainment destination." The theater is expected to open with the race course in late 2009.

Fleet launches $20M campaign

The **Reuben H. Fleet Science Center** in San Diego, CA, has launched a capital campaign to raise $20 million to fund "a digital video production studio, expanded education programs and facilities, new hands-on science exhibitions," and "extensive renovations and upgrades" to its 35-year-old IMAX Dome theater, according to a press release.

The theater upgrades include a new **Spitz** NanoSeam dome, a new sound system, new seats and carpeting, and upgrades to the IMAX projection system. The theater will close for three or four months starting in early September.

Phase II, starting in mid-2009, will see the installation of a digital full-dome projection system to augment the IMAX projector and replace the existing Digitstar II planetarium system, which has been in place since 2000.

In the final phase, a digital production studio will be built for use by staff, local scientists, students, and artists to create science-oriented programming for exhibitions and for the dome theater.

The campaign, titled "Creating Possibilities, Inspiring Tomorrow," is based on a strategic plan approved by the board in November 2005, and has already raised $11 million.

The Reuben H. Fleet Science Center in San Diego, CA.

Regal makes 3D deal with Real D

Regal Entertainment Group has made a deal with **Real D** to upgrade 1,500 of the chain's theaters to digital 3D. When complete, the plan will raise the number of Real D screens to 3,500.

However, the deal is contingent on completion of the Digital Cinema Implementation Partners initiative, a $1.1-billion financing deal involving major movie studios and the three largest theater chains in North America: Regal, **Cinemark USA**, and **AMC Entertainment**. That plan, which was expected to be worked out by the end of last year, has stalled over issues such as virtual print fees and the rate of 3D conversion. The studios want higher fees and a faster rollout of 3D screens, measures the exhibitors say they can't afford.

According to **Nick Dager** of **Digital Cinema Report**, "this situation is likely to remain in a stalemate for quite some time." He cites as factors Hollywood's focus on the current contract talks with the actors' union, skittish financial markets, and the fact that studios with no 3D releases in 2009 "are in no hurry to help their main competitors, who do have 3D movies coming, make more money."

Canada funds polar LF film

The government of Canada has given **Science North** CDN$600,000 (US$587,000) to make a giant-screen film about the Arctic. The grant is part of Canada's support for the International Polar Year, a multi-nation scientific program focused on the Arctic and Antarctic.

Tentatively titled ***Arctic Odyssey: Journey to the Top of the World***, the film is budgeted at CDN$5.4 million (US$5.27 million) and is expected to be released in 2010 or 2011. Director and producer **David Lickley** tells *LFX* that principal photography will begin next spring, although the first shoot could come as early as this fall.

According to a press release, the film will "celebrate the wonder and beauty of the North as it exists today," while bringing "the issue of the impact of climate change on the Arctic to a worldwide audience." The film will be the fifth that Sudbury, ON-based Science North has produced since ***Bears*** in 2001. The most recent, ***Mysteries of the Great Lakes***, opened in May.

Pakistan's IMAX theater delayed

The first IMAX theater planned for Pakistan, in the capital Lahore, has become mired in charges of corruption against public and private sector officials, according to a report in Pakistan's *The Nation* newspaper. Originally intended as part of an "infotainment park, " the project was later expanded to include a retail center with 400 shops, and its location

THE BIZ

DEALS

was changed. With this change, the theater was no longer compatible with Pakistan's privatization policies.

The provincial government of Punjab, which had signed the US$2.5-million theater contract with **Imax Corporation** in 2004, established the Punjab Entertainment Company in January 2005 to administer the theater. PEC board members, including local businessmen, were later alleged to have drawn large salaries and benefits without doing any work.

The Punjabi government announced this month that it has dissolved the company and initiated investigations into its activities. Its current plan is to incorporate the IMAX theater into a new public library, using it for educational purposes only.

Springfield, MO, theater sold

Dickinson Theaters, Inc., of Overland Park, KS, has reacquired an eight-screen multiplex in Springfield, MO, from **Goodrich Quality Theaters**, with the intent of renovating it and adding a 475-seat IMAX MPX auditorium. Dickinson built the theater in 1990 and sold it to Goodrich in 1999, but when Dickinson's plans to build a multiplex ten miles away in Nixa, MO, fell apart a few months ago, Goodrich offered to sell it back.

Bob Goodrich told the *Springfield Business Journal* that the Springfield theater was one of his chain's top performers, but that it was the furthest from his headquarters in Kentwood, MI, and that the deal "just fit for us both."

Dickinson has held exclusive IMAX rights in the Springfield area since March 2007, when they were relinquished by **Bella Media**, which had planned to build a theater with **Bass Pro Shops** as part of the expansion of its **Wonders of Wildlife** attraction (*see The Biz, LF Examiner, January 2007*).

3D@Home Consortium formed

Imax Corporation, **3ality**, **Walt Disney Studios Disney Home Entertainment**, and some 19 other companies have joined the **3D@Home Consortium** to "provide consumers with quality, yet affordable, in-home 3D entertainment." At its first meeting at the **National Association of Broadcasters** conference in April, the group established three short-term goals: "facilitate the development of industry standards and their dissemination; create and publish useful technical roadmaps; develop educational materials for training, consumer and retail channels."

In June, Imax co-CEO **Richard Gelfond** told *Variety* that the company has been approached by many groups about use of IMAX technology in home systems, including "people hoping to manufacture TV sets, people hoping to put the chip in, people hoping to provide content. We're evaluating whether to get involved or not in a fairly serious way."

Other members of the consortium include Philips, Samsung, Corning, **DDD**, Fraunhofer Institute IMPS, **In-Three**, Holografika, Planar Systems, QPC Laser, Quantum Data, SeeReal, Sensio, Setred, Sim2, TDVision, Thomson, 3DIcon, Universal Studios Home Entertainment, and Volfoni.

In June, consortium member Philips introduced a 52-inch flat-panel LCD monitor that displays 3D without glasses. It will be available in the fourth quarter of 2008.

AccessIT plans live 3D in theaters

Access Integrated Technologies has announced plans to show live sports and music events in digital 3D in 150 multiplex theaters by the end of the year. The company, which has provided digital cinema systems to 3,700 multiplex theaters, says its CineLive system will use satellite technology to transmit 2D and 3D images in real time to theaters in 50 of the top U.S. markets. Although no details about planned programming were disclosed, a representative told *LF Examiner* that the first broadcast would be announced well before the end of the year.

PERSONNEL

The Bigger Picture, AccessIT's alternative content division, will manage the distribution of many of the live events.

Imax makes Anthony IR VP

Imax Corporation has named **Heather Anthony** as vice president of investor relations. Anthony comes to the company from The Children's Place Retail Stores, Inc., where she was involved in investor relations for six years. Before that she worked at Edelman Public Relations Worldwide and Morgan-Walke Associates. She holds a B.S. in business management from the University of Tampa.

Haas to head Louisville

Joanna Haas has been selected as the new executive director of the **Louisville Science Center** in Kentucky, replacing **Gail Becker**, who will retire at the end of August. Haas will start on Sept. 2.

Joanna Haas

Haas has been the director of the **Carnegie Science Center** in Pittsburgh, PA, since November 2003. Before that she was director of the **Henry Ford Museum** in Dearborn, MI, where she oversaw the multiple-museum facility and IMAX theater. She began her career at the **Center of Science and Industry** (COSI) in Columbus, OH, where she worked in the education department for nearly ten years.

Haas is a member of the board of the **Association of Science-Technology Centers**.

Lawrence leaves Bradford

Bill Lawrence, for ten years the head of film at the **National Media Museum** (formerly the National Museum of Photography, Film, and Television) in Bradford, UK, has left that position. He is now creative director for the Sheffield Showroom, a four-screen art house about 50 miles (80 kilometers) from Bradford.

Making a Giant-Screen Film in My Basement

*(from **BASEMENT** on page 1)*

had always pictured it in my mind as a bigger event than the moon landing. It was Saturn, of course, and we were about to see it as never before. But more importantly, we were going to land on an alien moon, and not just any moon, Titan. But as July 1, 2004, approached, I realized that my expectations were nothing but a child's dream. The absence of human astronauts meant that most people didn't understand why it mattered, and the media were dominated by earthly concerns. To them, "stars" meant Britney and Paris, not Rigel and Arcturus.

But I still expected *some* media coverage. After all, there would be live video from the Jet Propulsion Laboratory. But July 1 came and Cassini was barely a ripple. No live TV on any channel in the U.S., only a Web stream from NASA. None of my friends, colleagues, or family had any idea it was happening. So, huddled over my laptop, alone, I watched Cassini arrive at Saturn, endured the agonizing minutes waiting to learn whether the tricky braking maneuver had worked or if the spacecraft had been destroyed.

But it survived, an incredible engineering achievement. Next, I waited for the first close-up photo of Saturn's rings. I was expected some grainy, blurry low-res "is that a thinkmablob?" view. What I saw was the picture on this page. (The horizontal lines are not image artifacts but density waves in the ring particles.)

This was followed by the picture on the opposite page.

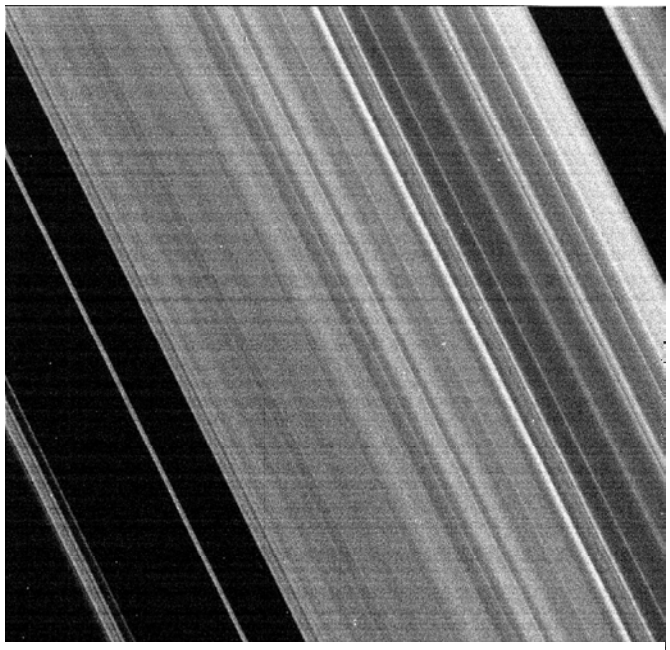
I was moved by the delicate, mysterious beauty of these images and my very first thought was "wouldn't it be wonderful to have a motion picture camera there?"

It would have been, and it's been my mission since that moment to figure out how to make that happen. At first it just seemed like a crazy thought. But the images kept coming.

I felt they had to be shared with the world. The modest media blip Cassini made had quickly vanished by the following day. I had to wonder why. Why was this story buried? Why couldn't NASA and the European Space Agency engage more of the public?

First draft

The first version of *Outside In* was born as three-minute short for a local film competition that would feature two actors engaged in a stylized discussion of the question "Why explore space?" The Cassini mission would illustrate the subject. It was to be filmed in a day and shot with my trusty miniDV camera.



A closeup of the rings of Saturn, taken by Cassini.

But I couldn't get the script down to three minutes, so I shelved it. A few months later, I was listening to an electronic version of Samuel Barber's *Adagio for Strings*. The idea just popped into my head: I needed to make a big-screen film about Saturn, exploring space, and the big questions, using this music.

Shortly thereafter, I saw an excellent documentary called *The Kid Stays in the Picture*, which uses a technique sometimes called "2.5D" to create depth and movement in still photographs. The filmmakers used it because Robert Evans, the subject of the documentary, refused to appear on-camera, and they needed some compelling imagery of him.

This went to the heart of my struggle in trying to make a film about Saturn. Obviously, there is no way to get a movie camera to Saturn. So, I had two choices: a **Ken Burns**-style still-picture slideshow, or 3D CGI models in full-blown visual effects.

Both options seemed ill-suited to the film that I had conceived. The images from Saturn beg for more than just a slideshow. In space, we yearn to fly around and zoom by the rings. The more conventional option is 3D CGI, so rendered models of the Saturn system seemed the way to go.

But for me it was never really an option. There are some nice examples of 3D CGI Saturn images, but I never seriously considered it for this film, for two very simple reasons.

First, CGI does not look real when compared with the real images, because we know far too little about Saturn and specifically its rings. It would also be enormously expensive to model the rings as they are, trillions of particles, and they way they interact with light, creating amazing shadows on Saturn, especially since so little is known about how they optically process light.

Second, and more importantly, it does not *feel* real. Even though many of us know that photographs can be faked, we still invest our photographs with enormous emotional power. A photograph of a loved one or a special place has enormous power for us because it's real. *Outside In* is not an educational film or a narrative work. Some may mistakenly view it as an "art" film or experimental cinema.

The film aims to inspire by sharing the images that have moved me, especially those from the Cassini-Huygens mission, but also images from Hubble and many other spacecraft. Visiting space Web sites

CICLOPS/JPL/NASA/SSI (2)

and perusing pictures from Hubble, Cassini, Voyager, or the Mars missions, quickly becomes an awe-inspiring experience, even on a computer screen. These are real images, not special effects from Hollywood, and most people have never seen them.

Even more significantly, almost nobody has seen these images on a really large scale. So I started out to make a high-definition film for planetariums. I simply assumed that a giant-screen film was impossible. In late 2004, just handling 1080p video seemed to be a large enough challenge for desktop computer technology.

Getting started

Like most indies, I decided on a self-financed production via the indie bank of choice: a wallet full of credit cards. Actors were cast, equipment purchased, production began, and immediately I ran into problems. A car accident took the actor of choice out of commission. A special anamorphic lens for my miniDV camera that would squeeze more resolution of out the format (pun intended) proved to be a production nightmare.

At the same time, I spent months gathering and processing tens of thousands of still photos for the non-dialogue sections of the film. I found it was impossible to find anyone to work on the film for more than a few days. For most people (although fortunately not for me), frame by frame animation is very tedious work. I've had three university interns work on the film, but after one day, each one suddenly decided he really wanted to work on video game animation.

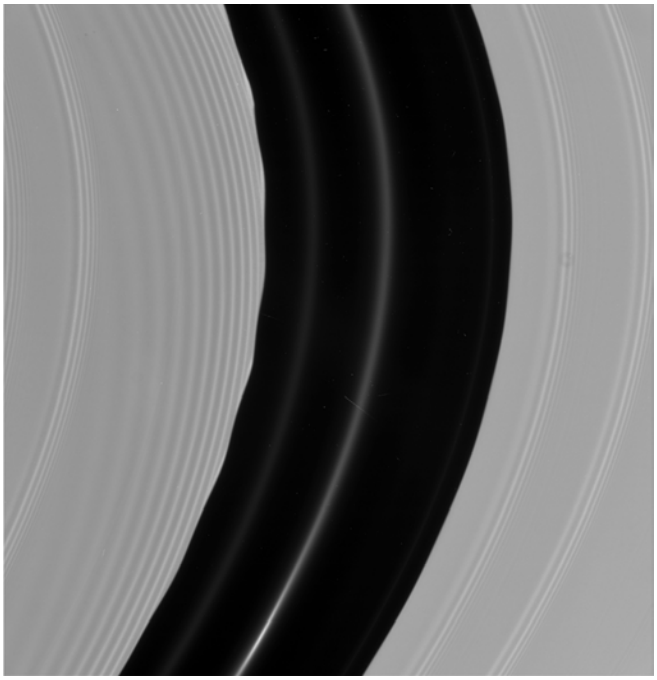
But I persevered and soon had enough raw materials to start assembling some of the film. Or so I thought.

Animated films have a different production structure than typical live-action films. Instead of fairly clear breaks between pre-production, production, and post-production, all three tend to happen at once. For *Outside In* this is especially true, since it's impossible to create a low-res or wireframe version of the film.

Viewing my early footage, I realized it was not the film I wanted to make. The dialogue scenes, which worked great as an abstract short piece, did not fit with the space imagery, and my attempts at 2.5D animation with the Saturn images ran into serious problems: they looked like crap.

The "difficult period"

Since I had done some previous 2.5D work in Adobe After Effects with ordinary snapshots (a person standing on beach etc.), I figured the space imagery would be relatively easy, even if it was a lot of work. But one simple thing completely broke the process: the rings, those beautiful rings.



The compositing techniques that worked for standard 2.5D scenes simply could not cope with the rings in 95% of the Saturn shots.

This marked the start of the "difficult period." I had been working on the film for over a year while trying to get enough freelance work to stay afloat, piling up some serious credit card debt, and facing a film that was not coming together.

I rewrote the script yet again, this time incorporating narration in the non-dialogue sections, and I changed the shooting plan for the dialogue section to shoot each person separately and later composite their heads in space, effectively doubling the resolution of the camera.

I also began researching and experimenting with 3D CGI and various techniques using still photographs, everything from depth maps to Microsoft's new PhotoSynth technology.

I wish I could say this work solved everything, but things actually got worse before they got better. The second shoot of the dialogue sequence went smoothly, but after doing a rough composite I realized it was no better than the first. The problem was not how it was shot, but the fact of having such a stylized dialogue sequence in the first place.

I had also written several drafts to refine the new narration. I felt it was working well and so did other people who read it. But it bothered me that I had to use narration at all. This was far from the spirit of the original idea for the film I had had while listening to the *Adagio for Strings* remix.

A fresh start

One day a bolt of inspiration gave me an idea for solving the problem of the rings. I decided to focus on this problem. If I could not solve it, I would have to re-imagine the film from scratch anyway.

Another event occurred around the same time. I was talking about all this with a couple of supporters of the film and they both mentioned IMAX. "Stephen, you really need to think about making this an IMAX film." It seemed crazy. Did they not know how hard it was just trying to make an HD 1080p film? LF would be a minimum of four times the number of digital pixels.

But the idea started to grow on me. My goal for this film had always been to share these incredible images on a large screen to inspire and move people as I had been moved.

My friends were right. There was no question IMAX would be the perfect way to present this film. And since the idea had been crazy from the beginning, why not go all the way?

So I started work on the ring issue, knowing I would not only have to solve it, but solve at the resolutions required for

*(see **BASEMENT** on page 8)*

*(from **BASEMENT** on page 7)*

IMAX. I had talked with **Tim Sassoon** of **Sassoon Film Design** and concluded that 4K resolution would be enough, since my imagery would be 32-bit, clean, and noise-free. So all I needed to do was solve my problems at 4K. Easy to say, but it turned out to be nearly impossible to do.

The solution (which I now call 2.75D) was more complicated than I could have imagined. It involved months of work on huge 100-megapixel image maps and hundreds of Photoshop layers.

But in January 2007 I did my first full-res test and it worked. Not only did it work, it worked spectacularly, at least to my eyes. But you often wonder in moments like this if long hours of work at the computer screen have gone to your head. So I showed the test to some people and they were as excited as I was. It was then I knew I had something.

I started working on yet another draft of the script (number eleven) and the plans for a third reshoot of the dialogue. But this time I knew it was going to require outside help. I worked for a several months on press kit and a full business plan.

The author working in his basement studio.

The big time

The film at this point had become a $650,000 project with a crew of five working over two years. The distribution strategy was for both standard IMAX theaters and touring "IMAX in a stadium."

I started contacting every space-related organization I could find, looking for assistance and financial support. I found a lot of positive interest but no funding, which was not unexpected, given my stature as an unknown and the film's hard-to-explain concept of bridging science and spirituality. I got some very nice local media coverage, but no significant funding materialized.

Then something truly unexpected happened. YouTube. A fellow filmmaker was made YouTube's guest editor for a week, which meant he picked the videos featured on the home page. He picked 40, including mine. YouTube culled it to 20 and a silly little promo video I made called "IMAX in a Basement" landed on YouTube's home page 15 minutes before the CNN/YouTube presidential debates.

My YouTube account and Web site were overwhelmed with over 400,000 video views and tens of thousands visitors. Much of the traffic was junk, but after a couple of weeks of heavy interest, several tangible offers emerged. A junior exec from a Hollywood studio and some Canadian investors wanted more info, and an Argentinean Web designer wanted to help.

It sounds like a storybook ending, but, alas, they only happen in the movies. The Hollywood exec fell away when I declined to redo the film based on his ideas. The Argentinean Web designer wanted a very reasonable fee for the site, but of course, I had nothing to give him. The Canadian investor group remained interested but wanted more details.

As you might expect, things got stickier as time went on. They objected to the basement and they were unfamiliar with film production, financing, and distribution. They felt festivals were more important than LF distribution. They decided I would be too busy to produce. They wanted budget cuts. Finally, as I continued to object, they made an offer to fully fund the film and pay off my debt if I gave up creative control, copyright, and settled for 10% of net distribution.

I had to listen to my heart (but not my wallet) and say no. By then, my 15 seconds of YouTube fame was over. I took some time off, did a lot of reflection, and decided that I had not applied the same level of creativity and ingenuity to the technical production and financing of the film that I had to solving the ring issue.

Another fresh start

I have a background in information technology and a lot of connections with visual effects folks. I began researching lossless compression formats, processing power, and storage technology, and built spreadsheets analyzing the data. I also applied my experience as a corporate manager and zero-budget filmmaker as I considered whether I could work nearly as fast on my own as I could with a team of several people.

In the end, I had several scenarios for making the film, one of which put the budget at "only" $110,000. It would take a while, but time was on my side. By the summer of 2010, a significant number of digital cinemas would be available.

So the one-person "IMAX in a Basement" film became official in October 2007. I also decided that a not-for-profit business model was the way to proceed. Through **Fractured Atlas**, a non-profit organization that "provides services and support to artists and arts organizations," I have been able to obtain "fiscal sponsorship" which allows me to accept and solicit contributions that are normally only available to 501(c)(3) organizations.

Now the film could accept tax-

*(see **BASEMENT** on page 10)*

SV2 Studios

Why Not 3D?

When I first started talking about *Outside In*, especially after it appeared on YouTube, I got lots of questions about why I was using still 2D photographs instead of 3D models to produce the film. I've explained that in the main article, but I've also been trying to decide if I want to create a stereoscopic version for 3D theaters.

When I was trying to pitch the film as a investor-funded project, a 3D version was part of the plan, because 3D giant-screen films earn roughly twice the box office of 2D films. Of course, since they require two film prints and much more work, they also cost a lot more, which is a very big issue now that the film is non-profit, donation funded.

Also, 3D projection has some issues, so I've been trying to see as many 3D LF films as possible. I saw ***U2 3D*** at the IMAX theater in Raleigh, NC, my first look at the new digital 3D stuff.

First, the movie is great. It helps that I like U2 a lot, but even if it were Hanson it still would have been one of the better concert films as far as angle, style, coverage, and editing are concerned. The concert-level audio from the IMAX sound system was a big plus as well. They obviously worked very hard at the mix.

But to the real issue: 3D. Digital 3D like this is probably the future of concert films and many other live events. But I think it's still quite gimmicky for narrative filmmaking, even for action films.

First, it can be something of a waste to do giant-screen 3D because, to my eye, 3D makes the screen seem small. The 3D effect is only strong when subjects are a few feet from the camera. That creates the impression things are right in front of your face, but they look small or ordinary-sized, whereas 2D LF feels huge, larger than life. More than 80% of *Outside In* will consist of shots in which the subjects are thousands or millions of miles from the camera. Only four minutes of the film is closer than that, and the camera is pretty still in those scenes.

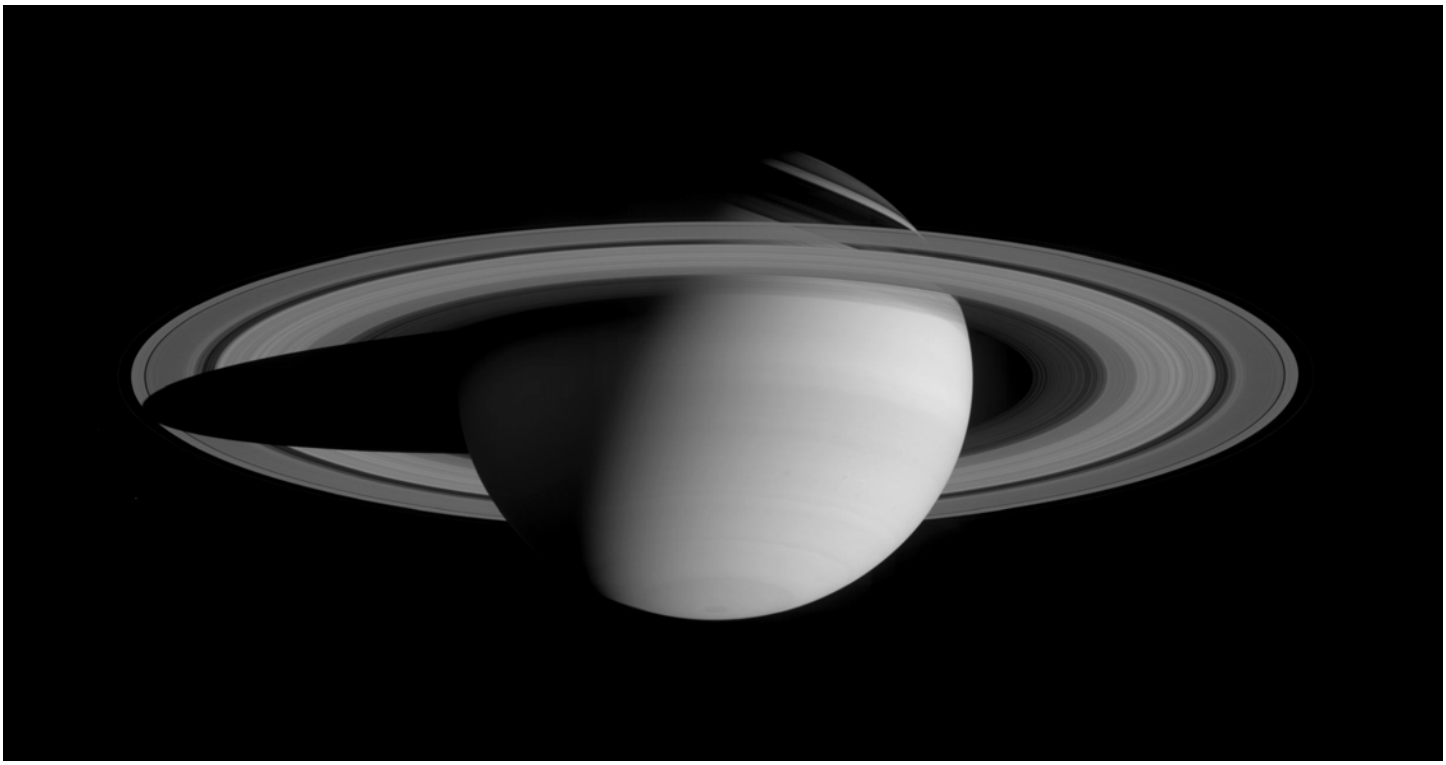
Second, 3D degrades fine detail, while at the same time the great depth of field and 3D effects make it easy to get distracted by details of clothing, items on stage etc. This does not guide the eye the way narrative filmmaking does. Great for concerts, but I'm not sure it's great for stories that need more control.

Third, it's hyper-real ultra-3D. Fans of 3D often say, "We see the world in 3D, why shouldn't we see movies that way?" But the 3D on screen is not like real vision and it's especially noticeable when shooting with camera lenses that don't mimic the human eye's field of view.

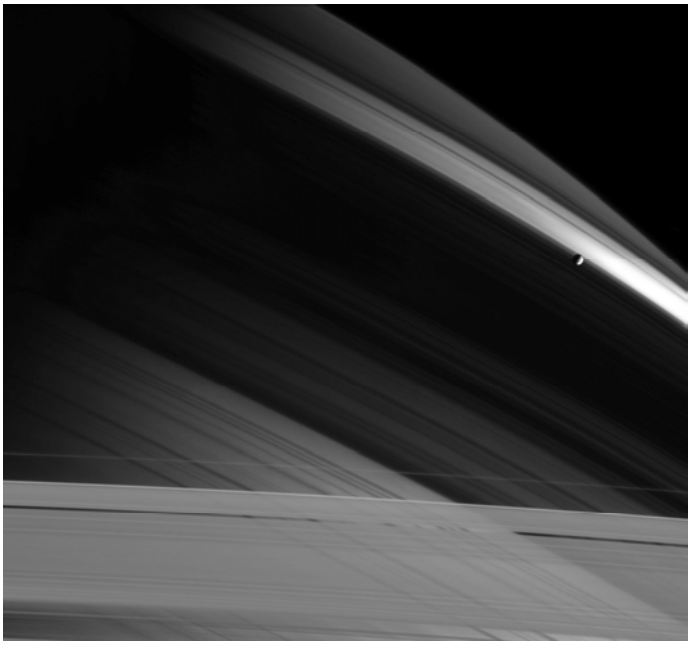
You would have to greatly limit the lenses and kind of shots used to avoid the strange stuff you get with 3D. Even though the digital 3D tech in *U2 3D* is much better than film-based 3D I've seen before, it still has various artifacts (like foreground objects becoming unnaturally flat in telephoto shots) that I don't care for. However, digital 3D technology will improve and it definitely has a place, especially when used as well as in *U2 3D*.

But my conclusion is that unless something radical changes in the next couple of years, I will release *Outside In* in 2D only. The good news is that there are a number of ways to reverse course, even after the film is finished, and create a 3D version of the film. Since it's all being created digitally, I wouldn't have reshoot anything.

But the film does not need 3D. It does need a big screen, and 2D IMAX is perfect for that.



CICLOPS/JPL/NASA/SSI



CICLOPS/JPL/NASA/SSI

*(from **BASEMENT** on page 8)*

deductible donations and assure donors that the funds were being spent solely on the film. And things did turn around. The first thing this new direction did was lift the creative blocks I had felt about making the film accessible and attractive to potential investors.

Within a few days of making this decision, I scrapped my previous scripts and developed a new visual storyline for the film: no narration, no dialogue, just a pure visual journey accompanied by music and sound design perfectly mated to the giant-screen experience. It's also perfectly in harmony with my original inspiration for the film.

The Argentinean Web designer was so inspired by the story of the film that he decided to donate a new Web site. It came online in mid-May 2008. Two private donors contributed $16,000, several companies donated another $5,000 of goods and services, enough to get the film started. Production began in April 2008.

I will need to raise another $85,000 over the next couple of years to cover the costs of additional storage, computing resources, and music licensing, as well as final digital finishing, but I'm confident it will come together when I can show finished parts of the film.

My goal is to have a "rough" digital negative by summer of 2010, although since it's 100% animation, the "rough" version should be nearly complete.

As far as I know, *Outside In* is a unique giant-screen project. Few LF films have been the work of a single person, and most of those have been shorts. Advances in computer technology have made this possible, and I hope that *Outside In* will blaze a path for other independent filmmakers to bring their dreams to giant screens.

Stephen van Vuuren is an independent filmmaker, photographer, musician, and ubergeek who has created several short films and feature scripts and worked on many other film and video productions. He lives in Greensboro, NC, with his wife and two cats, and can be reached at stephen@sv2studios.com or www.outsideinthemovie.com.

Hardware and Software Being Used to Make *Outside In*

Hardware

Computers

- Home-built Quad Core 64-bit main compositing workstation overclocked to from 3.3 to 3.6 GHz as needed, 8 GB of RAM, 2.0 TB, 4-drive RAID 0 storage
- Home-built Dual Core 64-bit secondary/backup compositing workstation, 2.6 GHz, 4 GB of RAM, 1.5 TB RAID 0 storage
- Home-built Dual Core 32-bit audio workstation, 2 GB RAM, 1 TB storage
- Dell Precision M6300 Workstation Laptop, 2.0 GHz Dual Core, 2 GB RAM (used when main machines are tied up and for traveling)
- Home-built Dual Processor Opteron render/backup workstation, 1.6 GHz, 2 GB RAM, 2 TB of storage for Mozy.com offline backups
- Home-built server, Pentium 4 3.2 GHz, 2 GB RAM, 4 TB RAID 5 storage
- Home-built server, Pentium 4 2.6 GHz, 2 GB RAM, 4 TB RAID 5 storage

Other Hardware

- Roland V-Synth keyboard
- Alesis QuadraSynth keyboard
- Various Guitars, microphones, audio gear
- 5.1 Monitoring system built from various consumer components with custom processor to allow pro monitoring (to be upgraded to 6.1 IMAX sound)
- Pentax DSLR system for taking additional still photographs

Software

The basic process uses thousands of Photoshop 2D layers floating in After Effects pseudo-3D animation space.

- Adobe Photoshop (started in v7, now using CS3 Extended)
- Various Photoshop scripts for batch conversion
- Adobe After Effects (started AE v6, now using CS3)
- After Effects Plugins: Trapcode Suite; Knoll Light Factory; RevisionFX Suite; Cycore FX HD; Zaxwerks 3D Invigorator, Layer Tools and Layer Warp; Digital Anarchy 3D Assistants;
- Gridiron Nucleo Pro (speeds up After Effects Rendering)
- Adobe Bridge and Microsoft Expression Media (for viewing large numbers of images)
- Celestia & Starry Night Pro (for accurate composing of shots and reference)

Music and Sound:

- Sony Vegas 8
- Sony Sound Forge 9
- Arturia CS-80V (software synthesizer)
- Various VST and DirectX audio plugins (too many to list)

Utility Software:

- Second Copy and Beyond Compare (for keeping backup mirrors of all files)
- Bulk Rename Utility
- Mozy.com for offline backup (runs 24/7, soon on dedicated high-speed connection just for off-site backup)
- Firefox with many additional plugins (for searching and downloading images)
- Adobe Creative Suite and Microsoft Office

Operating Systems:

- Windows XP 64-bit (workstation)
- Windows XP 32-bit (supporting stations for music, render farm)
- Windows Server 2003 (backup mirrors and archive)

*(from **LIGHTFOOT** on page 3)*

until April 2008, a week before the mix was slated to end, and a month before the film was set to premiere in Sudbury. By this time, the song and theme had been recorded with a 60-piece orchestra and used in various places throughout the film. It would have been impossible to extract it without using the "jaws of life."

In the middle of a mix session I got a phone call: Gordon wanted to talk to me. With a feeling of panic, I waited for him to come on the line.

"David," he said, "I saw the rough cut of your movie. It's very good. I really liked it. I just have one comment on the music."

"What's that, Gordon?" I asked, waiting for the sky to fall.

"I think you need to turn down the level a little. It's too loud." said Gordon.

I was at a bit of a loss for words. "Do you mean your vocals?"

"No. The whole thing is too loud. Just bring it down a bit," he said.

Breathing a sigh of relief, I told him we would bring it down. He said he was hoping to see it in an Imax theater soon, and the call ended.

So that was it. I think the way we use his music really takes the film to another level, and I'm a bit amazed about how it all came together. If it's still too loud, I apologize, but I love the way the music and lyrics kick in, backed up by that big, full orchestra, as we bank over the rocky coast of Superior and skim along just above the waves.

Lake Huron rolls, Superior sings
In the rooms of her ice water mansion.
Old Michigan steams like a young man's dreams;
The islands and bays are for sportsmen.
Farther below, Lake Ontario
Takes in what Lake Erie can send her,
And the iron boats go as the mariners all know
With the gales of November remembered.

It's never been said better. Thank you, Mr. Lightfoot.

David Lickley is director of large-format films at Science North in Sudbury, ON, and was the producer and director of Mysteries of the Great Lakes. *He also directed* Bears, Jane Goodall's Wild Chimpanzees, *and* Gold Fever. *He can be reached at lickley@sciencenorth.ca.*

New and Future Theaters

City	Organization	Country	Mfr	Format	2D/3D	Open
Tomball, TX	Silverado 19 IMAX	USA	IMAX	1570	3D	2/28/08
Council Bluffs, IA	Star Cinema Council Bluffs	USA	IMAX	1570	3D	3/21/08
Monterey, CA	Cannery Row IMAX Theatre	USA	IMAX	1570	3D	4/4/08
Noblesville, IN	Hamilton Towne Center 16 + IMAX	USA	IMAX	1570	3D	4/4/08
Kolkata	Aeren R IMAX Theatre Kolkata	INDIA	IMAX	1570	3D	4/15/08
Changsha	Wanda IMAX Theater Changsha	CHINA	IMAX	1570	3D	5/08
Changchun	Wanda IMAX Theater Changchun	CHINA	IMAX	1570	3D	5/08
Chihuahua	Martinez IMAX Theater Chihuahua	MEXICO	IMAX	1570	3D	5/31/08
Ludhiana	Aeren R IMAX Theatre Ludhiana	INDIA	IMAX	1570	3D	6/08
Little Rock, AR	Chenal 9 IMAX Theatre	USA	IMAX	1570	3D	6/6/08
Reading, PA	RC IMAX Theatre	USA	IMAX	1570	3D	7/08
Gurgaon	Aeren R IMAX Theatre Gurgaon	INDIA	IMAX	1570	2D	7/08
Kiev	Kiev IMAX Theater	UKRAINE	IMAX	1570	3D	7/08
Woodbridge, VA	AMC Potomac Mills 18	USA	IMAX	D	3D	7/08
Alexandria, VA	AMC Hoffman Center 22	USA	IMAX	D	3D	7/08
Columbia, MD	AMC Columbia Mall 14	USA	IMAX	D	3D	7/08
Cherry Hill, NJ	AMC Loews Cherry Hill 24	USA	IMAX	D	3D	8/08
Hamilton, NJ	AMC Hamilton 24	USA	IMAX	D	3D	8/08
Bensalem, PA	AMC Neshaminy 24	USA	IMAX	D	3D	8/08
Baltimore, MD	AMC Loews White Marsh 16	USA	IMAX	D	3D	10/08
New York, NY	AMC Empire 25	USA	IMAX	D	3D	10/08
South Miami, FL	AMC Sunset Place 24	USA	IMAX	D	3D	10/08
Tampa, FL	AMC Veterans Expressway 24	USA	IMAX	D	3D	10/08
Altamonte, FL	AMC Altamonte Mall 18	USA	IMAX	D	3D	10/08
Concord, NC	AMC Concord Mills 24	USA	IMAX	D	3D	10/08
Aventura, FL	AMC Aventura 24	USA	IMAX	D	3D	10/08
Boston, MA	AMC Loews Boston Common 19	USA	IMAX	D	3D	10/08
Jacksonville, FL	AMC Regency Square 24	USA	IMAX	D	3D	10/08
Orange Park, FL	AMC Orange Park 24	USA	IMAX	D	3D	10/08
Emeryville, CA	AMC Bay Street 16	USA	IMAX	D	3D	11/08
Burbank, CA	AMC Burbank 16	USA	IMAX	D	3D	11/08
McLean, VA	AMC Tysons Corner 16	USA	IMAX	D	3D	11/08
Houston, TX	AMC Gulf Pointe 30	USA	IMAX	D	3D	11/08
Sugar Land, TX	AMC First Colony 24	USA	IMAX	D	3D	11/08
Santa Clara, CA	AMC Mercado 20	USA	IMAX	D	3D	11/08
Los Angeles, CA	AMC Century City 15	USA	IMAX	D	3D	11/08
New York, NY	AMC Loews Kips Bay 15	USA	IMAX	D	3D	11/08
New York, NY	AMC Loews 34th Street 14	USA	IMAX	D	3D	11/08
San Jose, CA	AMC Eastridge 15	USA	IMAX	D	3D	11/08
Kunming	Kunming IMAX Theater	CHINA	IMAX	1570	3D	12/08
Bogota	Plaza de las Americas	COLOMBIA	IMAX	1570	3D	12/13/08

Premiering This Summer

Kung Fu Panda

Paramount Pictures

Kung Fu Panda

"Enthusiastic, big, and a little clumsy, Po **(Jack Black)** is the biggest fan of kung fu around...which doesn't exactly come in handy while working every day in his family's noodle shop. When he's unexpectedly chosen to fulfill an ancient prophecy, Po's dreams become reality and he joins the world of kung fu to study alongside his idols, the legendary Furious Five: Tigress **(Angelina Jolie)**; Crane **(David Cross)**; Mantis **(Seth Rogen)**; Viper **(Lucy Liu)**; and Monkey **(Jackie Chan)** — under the leadership of their guru, Master Shifu **(Dustin Hoffman)**.

"But before they know it, the vengeful and treacherous snow leopard Tai Lung **(Ian McShane)** is headed their way, and it's up to Po to defend everyone from the oncoming threat. Can he turn his dreams of becoming a kung fu master into reality? Po puts his heart into the task, and the unlikely hero ultimately finds that his greatest weaknesses turn out to be his greatest strengths. "

DreamWorks Animation SKG presents ***Kung Fu Panda***, a **Paramount Pictures** release, directed by **John Stevenson** and **Mark Osborne** (who directed the 1998 giant-screen short ***More***). The story is by **Ethan Reiff** and **Cyrus Voris**, screenplay by **Jonathan Aibel** and **Glenn Berger**. The producer is **Melissa Cobb**, executive producer is **Bill Damaschke**. The co-producers are Jonathan Aibel and Glenn Berger. Rated PG for sequences of martial arts action.

The film was converted to 15/70 with **Imax Corporation**'s DMR process and opened in IMAX and conventional theaters on June 6.

The Dark Knight

"***The Dark Knight*** reunites director **Christopher Nolan** with star **Christian Bale**, who returns to continue Batman's war on crime. With the help of Lieutenant Jim Gordon **(Gary Oldman)** and District Attorney Harvey Dent **(Aaron Eckhart)**, Batman sets out to destroy organized crime in Gotham for good.

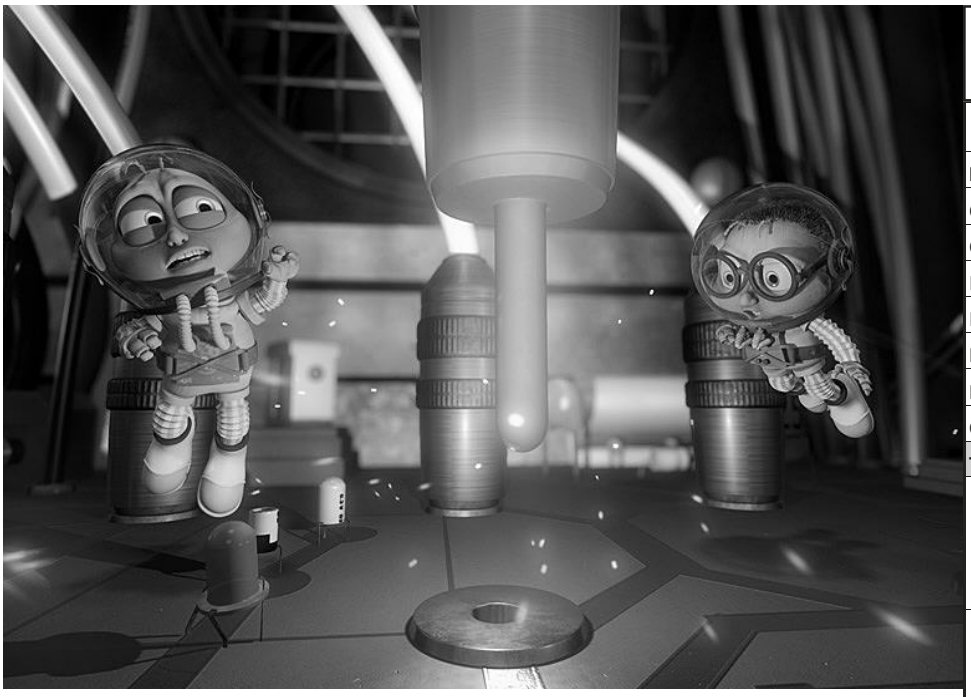
"The triumvirate proves to be effective, but they soon find themselves prey to a rising criminal mastermind known as the Joker **(Heath Ledger)**, who thrusts Gotham into anarchy and forces the Dark Knight ever closer to crossing the fine line between hero and vigilante."

Produced by **Warner Bros. Pictures** and **Legendary Pictures.** Directed by Christopher Nolan, screenplay by **Jonathan Nolan** and Christopher Nolan, story by Christopher Nolan and **David S. Goyer**, based on "Batman" characters created by **Bob Kane** and published by DC Comics. Producers are **Charles Roven**, **Emma Thomas**, Christopher Nolan, executive producers are **Benjamin Melniker**, **Michael E. Uslan**, **Kevin De La Noy**, **Thomas Tull**. The cast also includes Michael Caine, Maggie Gyllenhaal, and Morgan Freeman. Rated PG-13 for intense sequences of violence and some menace.

The film is the first Hollywood produc-

Warner Bros. Pictures

The Dark Knight



nWave Pictures

Fly Me to the Moon

tion to be shot in part with IMAX 15/65 cameras. In the IMAX edition, several sequences, totaling about 30 minutes, will be presented in full-frame 15/70, filling the screens of true giant-screen IMAX theaters. (The effect will be less pronounced in MPX and IMAX digital theaters, which have a shorter aspect ratio.) The remainder of the film, shot in 35mm, has been converted to 15/70 with Imax's DMR process. *The Dark Knight* will open in IMAX and conventional theaters on July 18.

Fly Me to the Moon

"***Fly Me to the Moon*** combines the Apollo 11 mission with a whimsical twist involving three tween-aged flies who go along on an incredible space adventure. *Fly Me to the Moon* introduces new generations to space exploration and the historic moment when the world was united for this awe-inspiring achievement.

"Our story opens on a young fly named Nat and his two best friends, I.Q. and Scooter, building a "fly-sized" rocket in a field across from Cape Canaveral, Florida, where the Apollo 11 sits on its launch pad. From his earliest memory, Nat remembers his grandfather Amos telling him of his daring rescue of Amelia Earhart as she crossed the Atlantic on her historic flight. Wanting to be an adventurer like his Grandpa, Nat knows what he has to do! Defying the notion that "Dreamers get swatted!" he tells his friends his plan: To get aboard the Apollo 11 and go to the moon! His buddies, with some reluctance, are in!

"The next morning, as their families realize they are missing, our three flies make it to Space Center command. In their homemade space suits, Nat, I.Q., and Scooter stow away inside the space helmets of astronauts Armstrong, Aldrin and Collins. As they blast off, our three tiny adventurers are about to make some history of their own!"

The G-rated family film is voiced by **Kelly Ripa**, **Christopher Lloyd**, **Nicollette Sheridan**, and **Tim Curry**, with a live action/animation cameo by real-life Apollo 11 astronaut **Buzz Aldrin**. Produced by **nWave Pictures**, directed by **Ben Stassen**, written by **Domonic Paris**, produced by **Caroline Van Iseghem**, **Mimi Maynard**, **Gina Gallo**, and **Charlotte Huggins**. Executive producers are **Eric Dillens** and Domonic Paris.

Distributed by **K2 Communications** (US institutional), **Summit Entertainment** (US digital), **nWave Distribution** (US 8/70), the film opens in giant-screen 3D and digital 3D theaters on Aug. 8.

Worldwide LF Theater Inventory

As of June 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	53	42	7	189	3	**297**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**107**	**67**	**9**	**234**	**4**	**425**

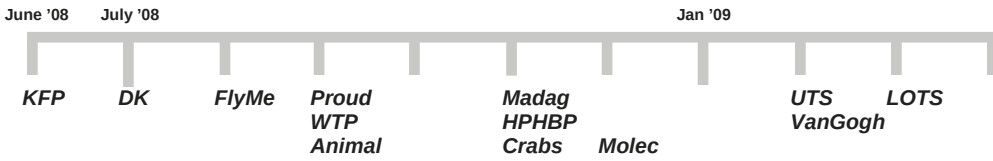
By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	11	17	2	26	**56**
	Total	**16**	**17**	**9**	**65**	**107**
Europe	8/70	3	6	5	10	**24**
	15/70	7	19	5	12	**43**
	Total	**10**	**25**	**10**	**22**	**67**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	6	6	1	25	**38**
	15/70	27	78	3	88	**196**
	Total	**33**	**84**	**4**	**113**	**234**
South America	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
World	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	45	123	10	130	**308**
	Total	**59**	**136**	**23**	**207**	**425**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	33	**107**
Europe	33	34	**67**
ME	2	7	**9**
NA	106	128	**234**
SA	2	2	**4**
Total	**220**	**205**	**425**



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Dark Knight: The IMAX Experience
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. 120 min. Release: July 18.
– Several scenes were shot in 15/70.
– The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70); director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Jan. 30 (Belgium), March 9 (Mexico), ***Aug. 8 (US)****.*
– **The opening date in the U.S. has been moved up to Aug. 8.**

Proud American
Light Source, LLC; distributor: Light Source; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. 100 min. Release: Sept. 12.
– Editing is complete, and scanning for final digital assembly has begun.
– May: Soundtracks were recorded.
– The same version, 100 minutes long, will open simultaneously in 35mm, digital, and LF theaters.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. Release: Sept. 17.
– April: Green screen filming, and recording narrator Kenny Rogers.
– May: Final location shooting in Virginia and other locations.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. 3D. ***Release: September (2D); December (3D)****.*
– The film is being converted to 3D.
– Editing is under way.

Madagasgar: Escape 2 Africa, The IMAX Experience*
In this animated sequel, several New York Zoo animals find themselves in the wilderness of Africa.
DreamWorks Animation; distributor: Paramount Pictures; directors: Eric Darnell, Tom McGrath; producers: Mirielle Soria, Mark Swift; score: Hans Zimmer. Cast: Ben Stiller, David Schwimmer, Chris Rock, Jada Pinkett Smith. Release: Nov. 7.
– Film will be converted to 15/70 with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
– Film will be converted to 15/70 with the IMAX DMR process.

Red Crabs of Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: November 2008.
– Computer animation is under way.
– **The offline edit is complete and the 4K conform is beginning.**

Molecularium
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release date: Late 2008.
– Scientific simulations are complete.
– **Animation is 70% complete.**

Under the Sea 3D
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: February 2009.
– May-June: Filming in South Australia
– July-August: Filming on the Great Barrier Reef
– October: Filming in Indonesia and completion of principal photography

Van Gogh: Bigger Than Painting (wt)
Camera Lucida, Les Productions De La Géode; ***distributor: MacGillivray Freeman Films****; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand.* ***Release: February 2009.***
– Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. ***Release: March 2009.***
– Will film first flight of Boeing 787 Dreamliner in October.
– **Editing has begun.**

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: July 2009.
– April-May: Filmed in Saudi Arabia.
– **Principal photography is complete.**

The Greatest Journey
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. ***Release: TBA.***
– March-April: Filmed in Morocco and Egypt.
– Filming wrapped in Morocco in May.
– **Post-production has begun.**

Around the World in 50 Years (wt)
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Jerry Lewis, Melanie Griffith, Tim Curry, Ed Begley, Jr. Release date: Fall 2009
– Production/animation started last August in Brussels.
– The film is scheduled to be completed in late summer 2009.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: October 2009.
– Animation will resume in June.
– A short version will be released in the fall.

Ultimate Wave (wt) *
A world champion surfer and a scientist seek to experience and understand one of the planet's most intriguing and dramatic phenomena, the ocean wave.
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser. Cast: Kelly Slater. 3D. Release date: October 2009
– Filming is scheduled to begin in Tahiti in August.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. Release: Late 2009.
– March-April: Filmed in Namibia.
– May: Filmed in South Africa.
– **July: Finish principal photography in Spain.**

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anama-

libekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.

– Production began last year and is 30% complete.

Rocky Mountain Express

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.

– Principal photography resumes in Calgary and the Canadian Rockies in July and August.

Return to Everest 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: March 2010.

– Two-thirds of photography is complete.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: June 2010.

– May-June: Filming in Arctic Bay, Baffin Island.

Photo by Celine Gravez. © 2008 by Orbita Max.

The crew of Orbita Max's The Magic Tale *filming with the Arri 35mm 3D rig on a set built in the Knysna Elephant Park in South Africa.*

*(from **SHORTS** on page 28)*

Best Film for Learning:

Mummies 3D, Giant Screen Films
Sea Monsters, National Geographic
Wild Ocean 3D, Giant Screen Films

Best Film Produced Non-exclusively for Giant Screen

Harry Potter and the Order of the Phoenix, **Warner**
Shine A Light, **Paramount Pictures**
U2 3D, **3ality, Inc.**

Best Film Produced Exclusively for the Giant Screen

Mummies 3D, Giant Screen Films
Sea Monsters, National Geographic
Wild Ocean 3D, Giant Screen Films

The winners, to be selected by a vote of the GSCA membership, will be announced at a gala awards dinner at the conference. (The deadline for members to submit their online ballots is June 27.)

SpaceCam SnakeHead bows

SpaceCam Systems, Inc., has announced the **SnakeHead**, a new periscope lens system for aerial filming in DH video, 35mm, 8/35, or 15/65. According to a press release, the SnakeHead is a "horizontally oriented, fully articulated, computer-controlled, gyroscopically stabilized periscope that...provides unparalleled visual flexibility." The system, which can be mounted on the nose or tail of an aircraft, provides 360 degrees of coverage in both pan and tilt, and has solid state flight attitude sensors that "enable the camera aircraft to perform maneuvers up to its structural limits when following the aircraft being filmed."

The SnakeHead has been mounted on the nose and tail of an Aerostar 700 prop aircraft, and on the nose of a Lockheed T-33, a 1950s era jet trainer with a top speed of 550 mph (880 kph). It has been used to shoot an action sequence for the next James Bond film, *Quantum of Solace*, in Mexico.

LF films aid charities

The producers of two giant-screen films have recently made contributions to related charitable causes. **MacGillivray Freeman Films**, producer of ***Grand Canyon Adventure: River at Risk 3D***, and its Chinese distributor, **ST Giant Films** donated about US$2,900 to the Red Cross in China to support its relief efforts following the May 13 earthquake.

In London, a benefit screening of ***Mummies 3D*** at the **BFI IMAX Theater** on June 5 raised more than $44,000 for SOS Children's Villages, the largest orphan charity in the world. The film was produced by **Giant Screen Films** and **Gravity Pictures**. Producer and writer **Arabella Cecil** gave a "show and tell" presentation at the screening.

LF cameras shoot Ferrari film

A May 21 post on Autoblog.com revealed that a 15/65 camera was used in May to shoot sequences for an attraction film for a Ferrari theme park that is being developed near Abu Dhabi, the United Arab Emirates. The blog included unsourced photos of a helicopter with a 15/65 camera on its nose, shooting a red Ferrari 599 sports car racing around the Italian company's test track in Maranello.

The finished film will probably not be shown in 15/70, since no IMAX theater has been announced for the US$40 million park, which is expected to open in 2009. The park is adjacent to the new Abu Dhabi Formula 1 racetrack, also set to open next year.

Dawn of the Dead coming in 3D

In-Three, Inc., is converting George A. Romero's 1978 horror film *Dawn of the Dead* to 3D for re-release in 2009. It is the second 2D film to be converted to 3D for re-release, following Tim Burton's 1993 *The Nightmare Before Christmas*, which Disney converted (without In-Three's involvement) for re-release in 2006 and 2007.

With more than 1,000 digital 3D screens now in place, *Dawn* producer Richard Rubinstein asked In-Three for test footage, and decided that the 30-year-old film could be converted without being re-edited, telling *Fangoria.com* that "the image looks spectacular!"

According to an article in *The Hollywood Reporter*, the cost of conversion ranges from $50,000 to $100,000 per minute, putting the price tag for the 128-minute film at roughly $10 million.

SpaceCam Systems

SpaceCam's SnakeHead periscope system on an Aerostar 700.

Bookings: Summer 2008 by Film

811 bookings of 104 films in 322 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
3DSun	Washington NASM	3/6/08	8/31/08
AEK	Beijing CFM	12/31/07	12/30/08
	Hague	2/11/08	8/31/08
	Montreal SC	1/11/08	6/22/08
	Townsville	6/28/08	6/27/09
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	1/18/08	12/31/08
	Melbourne MV	2/14/08	2/13/09
	Moscow	10/11/07	10/10/08
	Paris Geo	11/1/07	6/30/08
	Quebec	5/16/08	5/15/09
	Sydney WBS	2/20/08	2/13/09
AIA3D	Eilat Epic	3/1/07	3/1/09
AIWC	San Diego RHF	2/07	9/30/08
Alamo	San Antonio 2D		
Alaska	Atlanta FMNH	6/13/08	8/22/08
	Baltimore	7/1/07	6/30/08
	Denver MNS	6/13/08	9/25/08
ALBT	Madrid	3/5/08	3/5/09
	Vancouver TWS	4/9/08	6/30/08
AlienAdv	Amneville	5/1/08	4/30/09
	Berlin CS	4/08	7/08
	Eilat Epic	4/08	7/08
	Sofia CC	7/1/07	9/08
Alps	Atlanta FMNH	8/15/07	8/3/08
	Barcelona	9/15/07	9/14/08
	Edmonton TWS	10/5/07	10/3/08
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Orlando SC	11/15/07	11/14/08
	Philadelphia	5/15/08	10/31/08
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Saint Paul	1/30/08	6/12/08
	San Jose Tech	2/1/08	2/1/09
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	**Dayton**	**6/14/08**	
	Lansing Cel	**5/15/08**	
	Mobile	**6/4/08**	
AR	**Toronto OP**	**4/28/08**	
BB	**Melbourne MV**	**6/5/08**	
Bears	Hibbing	9/1/07	8/31/08
	Lucerne	12/1/06	12/31/08
	Nuremberg	9/1/07	8/31/08
Beavers	**Denver MNS**	**6/13/08**	**9/25/08**
	Dongguan STM	12/1/07	12/1/08
	Kenner	9/15/06	
	Rochester MSC	4/14/07	
	Yellowstone	**5/9/08**	**10/19/08**
BP	Alamogordo	4/30/08	9/30/08
	Gatineau	3/7/08	6/26/08
	Saint Augustine	4/18/07	6/30/08
	San Jose Tech	2/2/07	6/30/08
	Sydney WBS	11/1/07	10/31/08
Bugs	Glasgow	1/08	7/1/08
	Noblesville GQT	4/23/08	10/19/08
	Raleigh	5/1/08	1/1/09
	Sofia CC	9/21/07	
CDS	Guayaquil	12/7/07	6/08
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Detroit SC	1/17/08	6/12/08
	Gatineau	**6/8/07**	
	San Diego RHF	10/1/06	9/30/08
CV	Chantilly	5/23/08	
	Sydney WBS	4/1/08	3/31/09
Cyberwor	Budapest CC	4/17/08	4/30/09
D&W3D	Atlantic City	3/5/08	12/31/08
	Austin	2/15/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Chattanooga	5/23/08	12/31/08
	Dallas Cmk	3/5/08	12/31/08
	Indianapolis Imx	3/14/08	12/31/08
	Katowice CC	**6/13/08**	**12/31/08**
	Krakow CC	**6/13/08**	**12/31/08**
	Lodz CC	**6/13/08**	**12/31/08**
	Louisville SC	**6/6/08**	
	Moscow	**6/10/08**	**12/31/08**
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Poznan CC	**6/13/08**	**12/31/08**
	Providence NA	4/18/08	12/31/08
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	4/25/08	12/31/08
	Tulsa Cmk	4/9/08	12/31/08
	Vancouver Imx	3/12/08	12/31/08
	Virginia Beach	2/20/08	12/31/08
	Warsaw CC	**6/13/08**	**12/31/08**
	West Nyack Imx	3/15/08	12/31/08
DinoAliv	Barcelona	3/1/08	8/31/08
	Birmingham AL	3/14/08	8/31/08
	Branson	3/14/08	9/30/08
	Charleston WV	7/5/08	12/31/08
	Charlotte	4/9/08	3/29/09
	Chicago MSI	2/13/08	9/6/08
	Corsicana	1/15/08	6/15/08
	Galveston	6/6/07	5/25/09
	Glasgow	5/2/08	5/2/09
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	2/28/09
	Kenner	11/1/07	11/1/08
	Louisville SC	6/6/08	1/5/09
	Lubbock	3/7/08	9/15/08
	Madrid	3/1/08	8/31/08
	New York AMNH	5/18/07	5/1/09
	Oakland	6/20/07	6/20/08
	Portland OMSI	6/1/08	12/31/08
	Regina	11/2/07	6/30/08
	Saint Louis SC	**5/7/08**	
	Singapore SC	5/9/08	9/30/08
	Sioux Falls	1/26/08	
	Tampa MOSI	**6/13/08**	**10/1/08**
DinoGOP	**Des Moines**	**5/23/08**	
	Killeen	2/1/08	8/25/08
	Niagara Can DCI	**5/21/08**	
	Oulu	2/08	10/08
	Toronto OP	**5/17/08**	
DIS	Garden City	1/1/08	12/22/08
	Hague	11/21/07	11/26/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Alamogordo	7/11/07	6/30/08
	Detroit SC	1/5/07	6/13/08
	Guayaquil	9/14/07	6/30/08
	Milwaukee	9/14/07	6/30/08
DS3D	Ahmedabad	5/15/08	5/14/09
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Berlin CS	4/6/06	10/5/08
	Boston NEA	3/3/06	12/31/08
	Branson	4/25/07	12/31/08
	Copenhagen	11/24/06	11/23/08
	Duluth	5/25/07	12/31/08
	Fort Worth	6/1/08	5/31/09
	Garden City	1/16/08	12/22/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Istanbul AFM	10/7/07	8/31/08
	Kaohsiung	1/21/08	7/20/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	10/12/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Malaga Yel	2/1/08	1/31/09
	Manila	8/28/07	8/27/08
	Memphis Pink	7/4/07	6/27/08
	Mexicali	3/12/08	6/1/08
	Moscow	5/31/06	5/31/09
	Myrtle Beach DCI	5/9/08	12/31/08
	Noblesville GQT	**6/4/08**	
	Nuremberg	11/15/07	11/14/09
	Osaka Sun	9/1/06	7/31/08
	Pensacola	1/16/08	6/30/08
	Pittsburgh CSC	2/1/07	12/31/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Shreveport	10/10/07	6/13/08
	Sinsheim	5/4/06	11/3/08
	Sydney WBS	5/25/06	5/24/09
	Toronto OSC	1/25/08	1/17/09
	Townsville	7/17/06	7/6/08
	Valencia Spn	7/1/08	6/30/09
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Saint Augustine	3/14/08	1/31/09
	Saint Paul	3/12/08	6/12/08
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	Chantilly	12/10/04	12/15/08
	Cleveland	12/5/07	6/1/08
	Corpus Christi	2/3/05	2/28/09
	Dayton	12/3/04	12/15/08

Film	Theater	Open	Close
	Garden City	12/10/04	12/31/08
	Huntsville	4/28/08	11/30/08
	McMinnville	3/21/07	3/14/09
	Omaha Zoo	**8/9/08**	**8/17/08**
	Pensacola	4/10/07	10/15/08
	Singapore DC	3/1/07	6/30/08
	Washington NASM	3/11/05	12/08
FMTTM	Bogota PA	3/14/08	3/13/09
	Garza Garcia	5/08	
	Mexico City Pap	3/13/08	
	Tijuana	3/9/08	
FOK	Kuwait City	4/17/00	4/09
FON	Boston MOS	5/28/04	6/08
	Chantilly	3/6/08	
	Charleston WV	2/1/08	6/30/08
	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	3/16/07	12/31/08
	Hartberg	6/1/07	4/09
	Hibbing	3/7/08	3/7/09
	Hong Kong SM	**4/1/08**	**3/31/09**
	Kolkata Aer	10/14/07	10/31/08
	San Diego RHF	5/28/04	9/08
	Schenectady	9/1/07	9/1/08
	Shijiazhuang	3/1/08	2/09
	Spokane	8/20/04	6/30/08
	Vulcania	**1/1/06**	**12/31/08**
Galapago	Berlin CS	8/11/06	8/31/08
	Guayaquil	11/16/06	11/15/08
	Spokane	5/16/08	7/31/08
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Austin	3/14/08	3/09
	Berlin CS	6/1/08	5/09
	Birmingham AL	5/24/08	5/09
	Boston MOS	3/21/08	3/09
	Boston NEA	6/22/08	6/09
	Branson	4/9/08	3/09
	Chattanooga	4/9/08	3/09
	Chicago MSI	5/30/08	5/09
	Davenport	4/9/08	3/09
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	4/24/08	3/09
	Durban	3/28/08	3/09
	Edmonton TWS	6/21/08	6/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	4/9/08	3/09
	Hague	4/21/08	4/09
	Hampton	4/9/08	3/09
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	5/7/08	4/09
	Lubbock	6/6/08	6/09
	Lucerne	6/27/08	6/09
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	4/9/08	3/09
	Oklahoma City	3/18/08	3/09
	Philadelphia	7/11/08	7/09
	Phoenix ASC	4/9/08	3/09
	Portland OMSI	3/21/08	3/09
	Raleigh	4/9/08	3/09
	Regina	3/14/08	3/09
	Richmond SMV	5/2/08	9/5/08
	Sacramento Imx	4/9/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	4/9/08	3/09
	Shreveport	6/14/08	6/09
	Singapore SC	5/1/08	4/09
	Sinsheim	6/1/08	5/09
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	4/9/08	3/09
	Winnipeg	5/1/08	3/09
GP	Branson	3/14/07	9/08
Greece	Columbus COSI	1/2/08	6/6/08
	Gatineau	**5/30/08**	
	Hong Kong SM	2/1/08	7/31/08
	Norwalk	6/15/07	12/14/08
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
HaunCast	Amneville	9/1/07	8/31/08
	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HOTB	Baton Rouge	3/1/08	2/28/09
	Boston MOS	5/3/07	6/30/08
	Hague	6/15/07	6/15/08
	Indianapolis Imx	10/5/07	10/4/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Nuremberg	6/15/07	6/14/08
	Paris Geo	1/16/08	1/15/09
	Raleigh	9/12/07	10/4/08
	Sudbury	9/26/07	9/3/08
	Tallahassee	6/20/07	6/14/08
	Toronto OSC	10/10/07	10/14/08
	Victoria DCI	1/25/08	7/3/08
HumanBod	Calgary TWS	2/16/06	6/30/08
	Cincinnati MC	2/6/08	9/1/08
	Des Moines	10/3/07	9/30/08
	Edmonton TWS	6/13/08	10/31/08
	Erie	7/1/07	7/1/08
	Harrisburg	5/15/08	10/31/08
	Hartberg	**4/08**	**4/09**
	Kansas City Sci	2/29/08	9/7/08
	Los Angeles CSC	4/4/08	6/30/08
	Saint Louis SC	10/24/07	9/30/08
	Salt Lake City CP	2/13/08	7/31/08
	Vancouver TWS	10/22/04	6/30/08
India	Tijuana	1/13/08	6/30/08
IOTS	Menlyn	6/15/08	11/22/08
ITD	Budapest CC	10/1/07	9/30/08
	Kazan	10/20/06	9/14/08
	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
	Saint Petersburg Muv	2/11/08	6/30/08
JGWC	Grand Rapids Cel	8/31/07	9/08
JIAC	Reno Fleisch	12/5/07	9/1/08
	Spokane	7/1/07	6/30/08
KFP	**Amsterdam PN**	**6/6/08**	**7/08**
	Apple Valley Imx	**6/6/08**	**7/08**
	Atlantic City	**6/6/08**	**7/08**
	Bangkok	**6/6/08**	**7/08**
	Barakaldo Yel	**6/6/08**	**7/08**
	Batavia GQT	**6/6/08**	**7/08**
	Beijing CFM	**6/6/08**	**7/08**
	Beijing UME	**6/6/08**	**7/08**
	Birmingham UK	**6/6/08**	**7/08**
	Boise Reg	**6/6/08**	**7/08**
	Bradford	**6/6/08**	**7/08**
	Buenos Aires NA	**6/6/08**	**7/08**
	Buford Reg	**6/6/08**	**7/08**
	Calgary Cpx	**6/6/08**	**7/08**
	Cathedral City	**6/6/08**	**7/08**
	Changchun Wan	**6/6/08**	**7/08**
	Chantilly	**6/6/08**	**7/08**
	Chicago Imx	**6/6/08**	**7/08**
	Cincinnati NA	**6/6/08**	**7/08**
	Col Springs Cmk	**6/6/08**	**7/08**
	Columbus AMC	**6/6/08**	**7/08**
	Council Bluffs Ker	**6/6/08**	**7/08**
	Covington OTI	**6/6/08**	**7/08**
	Daegu CGV	**6/6/08**	**7/08**
	Dallas Cmk	**6/6/08**	**7/08**
	Dearborn	**6/6/08**	**7/08**
	Denver CC Reg	**6/6/08**	**7/08**
	Des Moines	**6/6/08**	**7/08**
	Dongguan SCM	**6/6/08**	**7/08**
	Dubai IBSM	**6/6/08**	**7/08**
	Dublin Reg	**6/6/08**	**7/08**
	Edmonton Cpx	**6/6/08**	**7/08**
	Evansville Sho	**6/6/08**	**7/08**
	Fitchburg Ker	**6/6/08**	**7/08**
	Fresno Reg	**6/6/08**	**7/08**
	Garden City	**6/6/08**	**7/08**
	Glasgow	**6/6/08**	**7/08**
	Gloucester Cpx	**6/6/08**	**7/08**
	Grand Blanc NCG	**6/6/08**	**7/08**
	Grand Rapids Cel	**6/6/08**	**7/08**
	Guadalajara Cpl	**6/6/08**	**7/08**
	Guatemala City Alb	**6/6/08**	**7/08**
	Guayaquil	**6/6/08**	**7/08**
	Halifax	**6/6/08**	**7/08**
	Hampton	**6/6/08**	**7/08**
	Harrisburg	**6/6/08**	**7/08**
	Hong Kong BEA	**6/6/08**	**7/08**
	Hooksett Zya	**6/6/08**	**7/08**
	Houston Reg	**6/6/08**	**7/08**
	Huntsville	**6/6/08**	**7/08**
	Incheon CGV	**6/6/08**	**7/08**
	Indianapolis Ker	**6/6/08**	**7/08**
	Irvine Reg	**6/6/08**	**7/08**
	King of Prussia Reg	**6/6/08**	**7/08**
	Knoxville Reg	**6/6/08**	**7/08**
	Langley Cpx	**6/6/08**	**7/08**
	Lansing Cel	**6/6/08**	**7/08**
	Las Vegas BRE	**6/6/08**	**7/08**
	Las Vegas Reg	**6/6/08**	**7/08**
	Lincolnshire Reg	**6/6/08**	**7/08**
	Little Rock DT	**6/6/08**	**7/08**
	London BFI	**6/6/08**	**7/08**
	Los Angeles AMC	**6/6/08**	**7/08**
	Los Angeles CSC	**6/6/08**	**7/08**
	Los Angeles NA	**6/6/08**	
	Louisville NA	**6/6/08**	**7/08**
	Malaga Yel	**6/6/08**	**7/08**
	Manchester NA	**6/6/08**	**7/08**
	Manchester UCI	**6/6/08**	**7/08**
	Manila	**6/6/08**	**7/08**
	Mesa DT	**6/6/08**	**7/08**
	Mexico City Per Cpl	**6/6/08**	**7/08**
	Mexico City Uni Cpl	**6/6/08**	**7/08**
	Mississauga Cpx	**6/6/08**	**7/08**
	Monterrey Cpl	**6/6/08**	**7/08**
	Montreal Cpx	**6/6/08**	**7/08**
	Nashville Reg	**6/6/08**	**7/08**
	Natick JF	**6/6/08**	**7/08**
	New Rochelle Reg	**6/6/08**	**7/08**
	New York LS AMC	**6/6/08**	**7/08**
	Noblesville GQT	**6/6/08**	**7/08**

Film	Theater	Open	Close
	Olathe AMC	**6/6/08**	**7/08**
	Ontario Reg	**6/6/08**	**7/08**
	Orlando Reg	**6/6/08**	**7/08**
	Oviedo Yel	**6/6/08**	**7/08**
	Paris Gau	**6/6/08**	**7/08**
	Phoenix AMC	**6/6/08**	**7/08**
	Portage GQT	**6/6/08**	**7/08**
	Providence NA	**6/6/08**	**7/08**
	Raleigh	**6/6/08**	**7/08**
	Reading JF	**6/6/08**	**7/08**
	Richmond Cpx	**6/6/08**	**7/08**
	Richmond SMV	**6/6/08**	**8/14/08**
	Rochester Cmk	**6/6/08**	**7/08**
	Saint Louis Weh	**6/6/08**	**7/08**
	Saint Michael Cmg	**6/6/08**	**7/08**
	Saint Petersburg Muv	**6/6/08**	**7/08**
	Saint Petersburg NA	**6/6/08**	**7/08**
	San Antonio San	**6/6/08**	**7/08**
	San Diego Reg	**6/6/08**	**7/08**
	San Francisco AMC	**6/6/08**	**7/08**
	Sandy	**6/6/08**	**7/08**
	Seattle PSC 2	**6/6/08**	**7/08**
	Seoul CGV	**6/6/08**	**7/08**
	Shanghai PC	**6/6/08**	**7/08**
	Spokane	**6/6/08**	**7/08**
	Sterling Heights AMC	**6/6/08**	**7/08**
	Suzhou SCAC	**6/6/08**	**7/08**
	Taipei WVC	**6/6/08**	**7/08**
	Tampa Cha	**6/6/08**	**7/08**
	Tarentum Cmk	**6/6/08**	**7/08**
	Tigard Reg	**6/6/08**	**7/08**
	Tomball San	**6/6/08**	**7/08**
	Toronto Cpx	**6/6/08**	**7/08**
	Tulsa Cmk	**6/6/08**	**7/08**
	West Nyack Imx	**6/6/08**	**7/08**
	West Palm Beach Muv	**6/6/08**	**7/08**
	White Plains NA	**6/6/08**	**7/08**
	Williamsville Reg	**6/6/08**	**7/08**
	Woodbridge Cpx	**6/6/08**	**7/08**
	Woodridge Cmk	**6/6/08**	**7/08**
	Wuhan Lark	**6/6/08**	**7/08**
	Ypsilanti NA	**6/6/08**	**7/08**
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	Cathedral City	1/15/08	7/31/08
	Hutchinson	1/1/08	6/30/08
	Mesa DT	12/29/07	11/7/08
	Nanchang	**5/1/08**	
	Roanoke	2/16/08	8/31/08
	Saint Louis Arch	1/2/08	1/5/09
	Yellowstone	6/15/02	12/08
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Little Rock AEC	4/2/08	9/30/08
LOLL	Loch Lomond	7/24/02	
MagDes	KSC 2	9/23/05	
	Shanghai STM 3D	9/22/07	9/21/08
	Tallahassee	9/19/07	9/1/08
MatrxRel	**Tampa MOSI**	**5/16/08**	
MOE	**Boston MOS**	**7/1/06**	**12/31/08**
	Mesa DT	**12/5/07**	
	Penrith	3/20/08	3/20/09
	Toronto OP	1/1/07	12/31/08
MOF	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTGL	**Cleveland**	**7/21/08**	
	Detroit SC	**7/31/08**	**6/09**
	Erie	**5/23/08**	
	Milwaukee	**6/13/08**	
	Sudbury	**5/5/08**	
	Toronto OSC	**5/9/08**	

Film	Theater	Open	Close
MOTN	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Malaga Yel	6/15/07	6/15/08
Mummie3D	London SM	3/21/08	3/21/09
	Los Angeles CSC	3/21/08	8/21/09
	San Antonio 3D	3/14/08	3/14/09
	San Diego RHF	4/29/08	8/08
Mummies	Cathedral City	8/24/07	8/1/08
	Cedar Rapids	3/20/08	8/31/08
	Charlotte	1/18/08	12/31/08
	Cleveland	7/12/08	12/12/08
	Columbus COSI	5/15/08	12/31/08
	Davenport	10/5/07	9/6/08
	Detroit SC	1/16/08	9/1/08
	Durban	3/10/08	8/31/08
	Garza Garcia	1/17/08	6/30/08
	Pittsburgh CSC	8/29/08	8/29/09
	Portland OMSI	5/15/08	12/31/08
	Salt Lake City CP	4/9/08	4/1/09
	San Diego RHF	**5/23/08**	
	Seattle PSC 2	12/26/07	8/30/08
	Taipei AM	9/20/07	8/31/08
	Vancouver TWS	7/4/07	6/30/08
MysticInd	Atlanta FMNH	3/28/08	6/6/08
	Auckland Sky	10/25/07	6/30/08
	San Jose Tech	4/1/08	7/3/08
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	Hamaoka	4/1/08	9/30/08
	Kagoshima	4/2/08	6/30/08
	Mexicali	1/10/07	6/30/08
	Nagoya OT	4/1/08	9/30/08
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Tallahassee	3/14/08	7/15/08
	Tijuana	10/18/01	12/31/08
	Tokorozawa	4/8/08	6/29/08
OW3D	**Barakaldo Yel**	**1/28/08**	**12/31/08**
	Eilat Epic	**4/4/04**	**12/31/08**
	Krakow CC	**5/18/07**	**12/31/08**
	Kuala Lumpur Di	**8/30/07**	**12/31/08**
	Malaga Yel	1/12/07	6/30/08
	Moscow	**10/9/04**	**12/31/08**
	New Orleans	5/30/07	6/30/08
	Nuremberg	**7/29/04**	**12/31/08**
	Prague CC	**1/19/08**	**12/31/08**
Ozarks	Branson	1/93	12/08
Pulse	Dallas MNS	5/24/08	10/19/08
	Pittsburgh CSC	3/7/08	11/7/08
	Rochester MSC	4/9/08	12/31/08
Rheged	Penrith	7/1/00	
Roar	Des Moines	4/2/08	3/31/09
	Dwingeloo	7/1/07	6/30/08
	Hartberg	1/1/08	12/31/08
	Tallahassee	5/1/08	8/30/08
ROF	Alexandria	1/1/08	12/31/08
	Syracuse	**6/1/08**	
RovMars	Tampa MOSI	2/8/08	
	Toronto OSC	**6/9/08**	
SE	Saint Paul	5/23/08	9/30/08
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore	2/1/08	6/30/09
	Bangkok	3/15/08	3/15/09

Film	Theater	Open	Close
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Columbus AMC	3/12/08	8/21/08
	Dallas Cmk	10/10/07	10/5/08
	Davenport	5/16/08	11/30/08
	Dearborn	10/10/07	10/5/08
	Des Moines	**10/10/07**	**9/30/08**
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Ker	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Gatineau	4/4/08	9/30/08
	Hastings	3/3/08	5/31/09
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Jersey City	7/1/08	6/30/09
	Kansas City Sci	10/5/07	10/5/08
	Katowice CC	3/1/08	9/30/08
	Krakow CC	3/1/08	9/30/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mexico City Pap	5/13/08	1/12/09
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	4/9/08	2/1/09
	Nagasaki SM	7/16/08	9/28/08
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	1/11/08	9/1/08
	Nuremberg	12/1/07	12/1/08
	Osaka Sci	6/1/08	5/30/09
	Parker	5/1/08	10/31/08
	Philadelphia	**10/10/07**	**12/31/08**
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Prague CC	3/1/08	9/30/08
	Quebec	6/15/08	5/30/09
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	10/5/07	6/08
	San Jose Tech	4/4/08	3/31/09
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Stockholm	5/16/08	5/16/09
	Sydney WBS	10/2/07	9/20/08
	Taichung ST	1/1/08	12/31/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08

Film	Theater	Open	Close
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
SFTGS	**Sioux Falls**	**5/24/08**	**10/3/08**
Sharks3D	**Barcelona**	**1/17/07**	**12/31/08**
	Berlin CS	3/24/05	6/30/08
	Boston NEA	3/24/05	6/30/08
	Fort Lauderdale	1/12/07	6/30/08
	Galveston	5/31/08	12/31/08
	Guayaquil	2/16/07	6/30/08
	Lodz CC	**9/9/07**	**12/31/08**
	London SM	10/27/07	
	Madrid	**9/10/06**	**12/31/08**
	Nuremberg	**3/24/05**	**12/31/08**
	Raleigh	3/2/07	6/30/08
	Regina	**7/1/08**	**12/31/08**
	Virginia Beach	**6/1/08**	**12/31/08**
SI	Lucerne	2/9/07	6/13/08
Skydance	Puebla	1/1/08	6/30/08
	Villahermosa	1/1/08	6/30/08
SM3	West Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Bradford	10/3/06	12/31/08
	Coomera	8/1/07	7/31/08
	Hyderabad	4/11/08	10/11/08
	Kazan	9/21/07	9/20/08
	Kiev KT	4/1/08	3/31/09
	McMinnville	**5/15/08**	
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Tallahassee	10/25/07	9/1/08
	Torreon Mar	10/1/07	6/30/08
	Toulouse	5/10/05	1/09
	Washington NASM	5/25/07	9/08
SpeedRac	Amsterdam PN	5/9/08	6/08
	Ankara AFM	5/9/08	6/08
	Atlantic City	5/9/08	6/08
	Auckland Sky	5/9/08	6/08
	Barakaldo Yel	5/9/08	6/08
	Batavia GQT	5/9/08	6/08
	Birmingham UK	5/9/08	6/08
	Boise Reg	5/9/08	6/08
	Bradford	5/9/08	6/08
	Buford Reg	5/9/08	6/08
	Busan CGV	5/9/08	6/08
	Calgary Cpx	5/9/08	6/08
	Cathedral City	5/9/08	6/08
	Chantilly	5/9/08	6/08
	Charlotte	5/9/08	6/08
	Chicago Imx	5/9/08	6/08
	Cincinnati NA	5/9/08	6/08
	Col Springs Cmk	5/9/08	6/08
	Council Bluffs Ker	5/9/08	6/08
	Dearborn	**6/4/08**	**8/5/08**
	Denver CC Reg	5/9/08	6/08
	Dublin Reg	5/9/08	6/08
	Durban	5/9/08	6/08
	Edmonton Cpx	5/9/08	6/08
	Evansville Sho	5/9/08	6/08
	Fitchburg Ker	5/9/08	6/08
	Fresno Reg	5/9/08	6/08
	Garden City	5/9/08	6/08
	Glasgow	5/9/08	6/08
	Gloucester Cpx	5/9/08	6/08
	Goyangsi CGV	5/9/08	6/08
	Grand Blanc NCG	5/9/08	6/08
	Grand Rapids Cel	5/9/08	6/08
	Halifax	5/9/08	6/08
	Harrisburg	5/9/08	6/08
	Hong Kong BEA	5/9/08	6/08
	Hooksett Zya	5/9/08	6/08
	Houston Reg	5/9/08	6/08
	Indianapolis Ker	5/9/08	6/08
	Irvine Reg	5/9/08	6/08
	Istanbul AFM	5/9/08	6/08
	King of Prussia Reg	5/9/08	6/08
	Knoxville Reg	5/9/08	6/08
	Langley Cpx	5/9/08	6/08
	Lansing Cel	5/9/08	6/08
	Las Vegas Bre	5/9/08	6/08
	Las Vegas Reg	5/9/08	6/08
	Lincolnshire Reg	5/9/08	6/08
	London BFI	5/9/08	6/08
	Los Angeles NA	5/9/08	6/08
	Louisville NA	5/9/08	6/08
	Malaga Yel	5/9/08	6/08
	Manchester NA	5/9/08	6/08
	Manchester UCI	5/9/08	6/08
	Manila	5/9/08	6/08
	Menlyn	5/9/08	6/08
	Mesa DT	5/9/08	6/08
	Mississauga Cpx	5/9/08	6/08
	Montreal Cpx	5/9/08	6/08
	Nashville Reg	5/9/08	6/08
	Natick JF	5/9/08	6/08
	New Rochelle Reg	5/9/08	6/08
	Noblesville GQT	5/9/08	6/08
	Ontario Reg	5/9/08	6/08
	Orlando Reg	5/9/08	6/08
	Oviedo Yel	5/9/08	6/08
	Portage GQT	5/9/08	6/08
	Providence NA	5/9/08	6/08
	Raleigh	5/9/08	6/08
	Reading JF	5/9/08	6/08
	Richmond Cpx	5/9/08	6/08
	Sacramento Imx	**6/6/08**	
	Saint Louis Weh	5/9/08	6/08
	Saint Michael Cmg	5/9/08	6/08
	Saint Petersburg Muv	5/9/08	6/08
	San Antonio San	5/9/08	6/08
	San Diego Reg	5/9/08	6/08
	Sandy	5/9/08	6/08
	Seattle PSC 2	5/9/08	6/08
	Seoul CGV	5/9/08	6/08
	Taipei WVC	5/9/08	6/08
	Tampa Cha	5/9/08	6/08
	Tempe Imx	**6/4/08**	
	Tigard Reg	5/9/08	6/08
	Toronto Cpx	5/9/08	6/08
	Tulsa Cmk	5/9/08	6/08
	West Nyack Imx	5/9/08	6/08
	West Palm Beach Muv	5/9/08	6/08
	Williamsville Reg	5/9/08	6/08
	Woodbridge Cpx	5/9/08	6/08
	Woodridge Cmk	5/9/08	6/08
	Ypsilanti NA	5/9/08	6/08
SU	Al Khobar	10/8/07	8/8/08
SupeSpee	Thessaloniki	11/1/07	11/1/08
T40	Galveston	3/15/08	8/24/08
ToFly	**Denver MNS**	**6/13/08**	
	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Ahmedabad	11/1/07	10/31/08
	Budapest CC	10/1/07	9/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Moscow	1/08	11/08
	Saint Petersburg NA	4/25/07	10/24/08
TRF	**Calgary TWS**	**6/1/08**	**5/31/09**
	Norwalk	10/5/07	6/12/08
U23D	**Apple Valley Imx**	**6/20/08**	**7/17/08**
	Austin	**1/23/08**	**7/08**
	Boston NEA	**1/23/08**	**8/31/08**
	Chattanooga	4/2/08	
	Chicago Imx	**6/13/08**	**7/12/08**
	Monterey CA	4/25/08	9/4/08
	Montreal SC	4/23/08	
	Quebec	5/9/08	
	Raleigh	**6/9/08**	**9/4/08**
	Sandy	**2/8/08**	**8/31/08**
	Vancouver Imx	**5/30/08**	**7/31/08**
	Washington NMNH	1/23/08	7/08
	West Nyack Imx	**6/20/08**	**7/17/08**
	Winnipeg	**8/1/08**	**8/21/08**
VOTDS	Pitea	9/15/06	8/1/08
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Albany GA	2/22/08	2/22/09
	Baltimore	6/27/07	6/16/08
	Calgary TWS	2/1/06	6/30/08
	San Diego RHF	10/1/07	9/30/08
WildOcea	Atlanta FMNH	7/19/08	1/19/09
	Chicago Imx	3/14/08	8/31/08
	Fort Lauderdale	**5/23/08**	
	Galveston	5/23/08	5/23/09
	Jakarta	5/31/08	12/31/08
	Kansas City Sci	3/7/08	12/31/08
	Lehi	6/6/08	6/30/09
	Monterey CA	3/25/08	3/1/09
	Monterey CA	5/22/08	12/31/08
	Norwalk	3/7/08	6/12/08
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	5/21/08	12/31/08
	Pittsburgh CSC	6/13/08	6/13/09
	Seattle PSC 2	**5/16/08**	
	Tampa MOSI	3/7/08	9/30/08
	Victoria DCI	**5/9/08**	
Wolves	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	6/1/08	5/31/09
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	7/2/05	12/31/08
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Nuremberg	6/30/05	
	Sinsheim	6/30/05	6/30/08
	Sofia CC	5/1/06	12/31/08
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Edmonton TWS	6/13/08	10/13/08
	Garza Garcia	3/1/08	9/3/08
	Guayaquil	2/1/08	2/1/09
	Hastings	6/2/08	8/31/08
	Killeen	5/2/08	11/2/08
	Regina	**2/8/08**	**2/09**
	Shreveport	7/11/07	7/7/08
	Victoria DCI	3/14/08	6/12/08
	Winnipeg	**5/30/08**	
ZionCany	Zion	5/24/94	

Summer 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
	Trex	11/1/07	10/31/08
Al Khobar	SU	10/8/07	8/8/08
Alamogordo	BP	4/30/08	9/30/08
	Dolphins	7/11/07	6/30/08
Albany GA	Whales	2/22/08	2/22/09
Alexandria	ROF	1/1/08	12/31/08
Amneville	AlienAdv	5/1/08	4/30/09
	HaunCast	9/1/07	8/31/08
	WS3D	6/1/08	5/31/09
Amsterdam PN	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Ankara AFM	DS3D	9/21/07	8/31/08
	SpeedRac	5/9/08	6/08
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	KFP	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	U23D	**6/20/08**	**7/17/08**
Atlanta FMNH	Alaska	6/13/08	8/22/08
	Alps	8/15/07	8/3/08
	GCA	3/26/08	3/09
	MysticInd	3/28/08	6/6/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	7/19/08	1/19/09
Atlantic City	D&W3D	3/5/08	12/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Auckland Sky	MysticInd	10/25/07	6/30/08
	SpeedRac	5/9/08	6/08
Austin	D&W3D	2/15/08	12/31/08
	GCA	3/14/08	3/09
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**7/08**
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	SeaMonst	2/1/08	6/30/09
	Whales	6/27/07	6/16/08
Bangkok	**KFP**	**6/6/08**	**7/08**
	SeaMonst	3/15/08	3/15/09
	WS3D	4/7/07	8/30/08
Barakaldo Yel	**KFP**	**6/6/08**	**7/08**
	NASCAR	9/1/07	8/31/08
	OW3D	**1/28/08**	**12/31/08**
	SpaceSta	9/1/07	8/31/08
	SpeedRac	5/9/08	6/08
Barcelona	Alps	9/15/07	9/14/08
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	Sharks3D	**1/17/07**	**12/31/08**
Batavia GQT	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
	KFP	**6/6/08**	**7/08**
	NASCAR	7/1/07	6/30/08
	SpaceSta	7/1/07	6/30/08
Beijing UME	**KFP**	**6/6/08**	**7/08**
Berlin CS	AfricAdv	5/1/08	4/30/09
	AlienAdv	4/08	7/08
	D&W3D	3/13/08	12/31/08
	DS3D	4/6/06	10/5/08
	Galapago	8/11/06	8/31/08
	GCA	6/1/08	5/09
	HaunCast	4/5/01	12/08
	SeaMonst	10/18/07	10/18/08
	Sharks3D	3/24/05	6/30/08
	WS3D	6/30/05	
Birmingham AL	DinoAliv	3/14/08	8/31/08
	GCA	5/24/08	5/09
	SeaMonst	10/10/07	10/5/08
Birmingham UK	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
	WS3D	7/2/05	12/31/08
Bogota Mal	CRA	3/16/07	6/15/08
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Boston MOS	CRA	5/3/07	6/30/08
	FON	5/28/04	6/08
	GCA	3/21/08	3/09
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOE	**7/1/06**	**12/31/08**
	MOTN	5/3/07	6/30/08
Boston NEA	D&W3D	2/15/08	12/31/08
	DS3D	3/3/06	12/31/08
	GCA	6/22/08	6/09
	SeaMonst	10/5/07	10/5/08
	Sharks3D	3/24/05	6/30/08
	U23D	**1/23/08**	**8/31/08**
Bradford	**KFP**	**6/6/08**	**7/08**
	SpaceSta	10/3/06	12/31/08
	SpeedRac	5/9/08	6/08
Branson	DinoAliv	3/14/08	9/30/08
	DS3D	4/25/07	12/31/08
	GCA	4/9/08	3/09
	GP	3/14/07	9/08
	Ozarks	1/93	12/08
Bristol	OO	2/16/08	2/16/09
Budapest CC	Cyberwor	4/17/08	4/30/09
	ITD	10/1/07	9/30/08
	Trex	10/1/07	9/30/08
Buenos Aires NA	**KFP**	**6/6/08**	**7/08**
Buford Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Busan CGV	SpeedRac	5/9/08	6/08
Calgary Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Calgary TWS	HumanBod	2/16/06	6/30/08
	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	TRF	**6/1/08**	**5/31/09**
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	**KFP**	**6/6/08**	**7/08**
	L&C	1/15/08	7/31/08
	Mummies	8/24/07	8/1/08
	SpeedRac	5/9/08	6/08
Cedar Rapids	Mummies	3/20/08	8/31/08
Chandigarh	Africa	10/1/07	9/30/08
Changchun Wan	**KFP**	**6/6/08**	**7/08**
Chantilly	CV	5/23/08	
	FightPil	12/10/04	12/15/08
	FON	3/6/08	
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Charleston WV	DinoAliv	7/5/08	12/31/08
	FON	2/1/08	6/30/08
	MOTN	7/7/07	7/6/08
Charlotte	DinoAliv	4/9/08	3/29/09
	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
	SpeedRac	5/9/08	6/08
Chattanooga	D&W3D	5/23/08	12/31/08
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
	U23D	4/2/08	
Chicago Imx	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
	U23D	**6/13/08**	**7/12/08**
	WildOcea	3/14/08	8/31/08
Chicago MSI	DinoAliv	2/13/08	9/6/08
	GCA	5/30/08	5/09
Cincinnati MC	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	HumanBod	2/6/08	9/1/08
Cincinnati NA	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Cleveland	FightPil	12/5/07	6/1/08
	MOTGL	**7/21/08**	
	Mummies	7/12/08	12/12/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/24/07	10/5/08
	SpeedRac	5/9/08	6/08
Columbus AMC	**KFP**	**6/6/08**	**7/08**
	SeaMonst	3/12/08	8/21/08
Columbus COSI	Greece	1/2/08	6/6/08
	Mummies	5/15/08	12/31/08
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	FightPil	2/3/05	2/28/09
Corsicana	DinoAliv	1/15/08	6/15/08
Council Bluffs Ker	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Covington OTI	**KFP**	**6/6/08**	**7/08**
Daegu CGV	**KFP**	**6/6/08**	**7/08**
Dallas Cmk	D&W3D	3/5/08	12/31/08
	KFP	**6/6/08**	**7/08**
	SeaMonst	10/10/07	10/5/08
Dallas MNS	Pulse	5/24/08	10/19/08
Davenport	GCA	4/9/08	3/09
	Mummies	10/5/07	9/6/08
	SeaMonst	5/16/08	11/30/08
Dayton	**Amazon**	**6/14/08**	
	FightPil	12/3/04	12/15/08
Dearborn	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**6/4/08**	**8/5/08**
Denver CC Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Denver MNS	Alaska	6/13/08	9/25/08
	Beavers	**6/13/08**	**9/25/08**
	ToFly	**6/13/08**	
Des Moines	**DinoGOP**	**5/23/08**	
	GCA	3/14/08	3/09
	HumanBod	10/3/07	9/30/08
	KFP	**6/6/08**	**7/08**
	Roar	4/2/08	3/31/09
	SeaMonst	**10/10/07**	**9/30/08**
Detroit SC	CRA	1/17/08	6/12/08
	Dolphins	1/5/07	6/13/08
	GCA	4/19/08	12/31/08
	MOTGL	**7/31/08**	**6/09**
	Mummies	1/16/08	9/1/08
Dongguan SCM	**KFP**	**6/6/08**	**7/08**
Dongguan STM	Beavers	12/1/07	12/1/08
Dubai IBSM	**KFP**	**6/6/08**	**7/08**

Theater	Film	Open	Close
Dublin Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Duluth	DS3D	5/25/07	12/31/08
	GCA	4/24/08	3/09
Durban	GCA	3/28/08	3/09
	Mummies	3/10/08	8/31/08
	SpeedRac	5/9/08	6/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Edmonton TWS	Alps	10/5/07	10/3/08
	GCA	6/21/08	6/09
	HumanBod	6/13/08	10/31/08
	WTW	6/13/08	10/13/08
Eilat Epic	AIA3D	3/1/07	3/1/09
	AlienAdv	4/08	7/08
	HaunCast	4/4/04	12/31/08
	OW3D	**4/4/04**	**12/31/08**
Erie	HumanBod	7/1/07	7/1/08
	MOTGL	**5/23/08**	
Evansville Sho	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/10/07	10/5/08
	SpeedRac	5/9/08	6/08
Fitchburg Ker	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	
	SpeedRac	5/9/08	6/08
Fort Lauderdale	AfricAdv	1/18/08	12/31/08
	GCA	3/28/08	3/09
	SeaMonst	10/5/07	10/5/08
	Sharks3D	1/12/07	6/30/08
	WildOcea	**5/23/08**	
Fort Worth	DS3D	6/1/08	5/31/09
Fresno Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Galveston	DinoAliv	6/6/07	5/25/09
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
	Sharks3D	5/31/08	12/31/08
	T40	3/15/08	8/24/08
	WildOcea	5/23/08	5/23/09
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	12/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Garza Garcia	FMTTM	5/08	
	Mummies	1/17/08	6/30/08
	WTW	3/1/08	9/3/08
Gatineau	Alps	6/29/07	6/30/08
	BP	3/7/08	6/26/08
	CRA	**6/8/07**	
	Greece	**5/30/08**	
	SeaMonst	4/4/08	9/30/08
Glasgow	Bugs	1/08	7/1/08
	DinoAliv	5/2/08	5/2/09
	DS3D	8/20/07	9/19/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Gloucester Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Goyangsi CGV	SpeedRac	5/9/08	6/08
Grand Blanc NCG	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	JGWC	8/31/07	9/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Guadalajara Cpl	**KFP**	**6/6/08**	**7/08**
Guatemala City Alb	**KFP**	**6/6/08**	**7/08**
Guayaquil	CDS	12/7/07	6/08
	Dolphins	9/14/07	6/30/08
	FON	3/16/07	12/31/08
	Galapago	11/16/06	11/15/08
	KFP	**6/6/08**	**7/08**
	Sharks3D	2/16/07	6/30/08
	TR	3/08	12/08
	WTW	2/1/08	2/1/09
Hague	AEK	2/11/08	8/31/08
	Alps	6/15/07	6/14/08
	DIS	11/21/07	11/26/08
	DS3D	7/1/06	6/30/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	6/15/08
Halifax	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Hamaoka	OO	4/1/08	9/30/08
Hampton	GCA	4/9/08	3/09
	KFP	**6/6/08**	**7/08**
Harbin	Trex	12/15/07	12/14/08
Harrisburg	GCA	3/22/08	3/09
	HumanBod	5/15/08	10/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Hartberg	FON	6/1/07	4/09
	HumanBod	**4/08**	**4/09**
	Roar	1/1/08	12/31/08
Hastings	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
	WTW	6/2/08	8/31/08
Hibbing	Bears	9/1/07	8/31/08
	FON	3/7/08	3/7/09
Hong Kong BEA	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Hong Kong SM	**FON**	**4/1/08**	**3/31/09**
	Greece	2/1/08	7/31/08
Hooksett Zya	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Houston MNS	GCA	5/23/08	5/09
	SeaMonst	10/10/07	10/5/08
Houston Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Huntsville	FightPil	4/28/08	11/30/08
	HC	8/22/07	12/31/08
	KFP	**6/6/08**	**7/08**
Hutchinson	Alps	7/11/07	6/28/08
	GCA	5/7/08	4/09
	L&C	1/1/08	6/30/08
	SeaMonst	10/10/07	10/5/08
Hyderabad	SpaceSta	4/11/08	10/11/08
Incheon CGV	**KFP**	**6/6/08**	**7/08**
Indianapolis Imx	D&W3D	3/14/08	12/31/08
	HOTB	10/5/07	10/4/08
Indianapolis Ker	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
Irvine Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Istanbul AFM	DS3D	10/7/07	8/31/08
	SpeedRac	5/9/08	6/08
Jackson MS	DinoAliv	1/7/08	2/28/09
Jakarta	WildOcea	5/31/08	12/31/08
Jersey City	SeaMonst	7/1/08	6/30/09
Kagoshima	OO	4/2/08	6/30/08
Kansas City Sci	HumanBod	2/29/08	9/7/08
	SeaMonst	10/5/07	10/5/08
	WildOcea	3/7/08	12/31/08
Kaohsiung	DS3D	1/21/08	7/20/08
Katoomba	WATE	6/1/97	
Katowice CC	**D&W3D**	**6/13/08**	**12/31/08**
	SeaMonst	3/1/08	9/30/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	Beavers	9/15/06	
	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	DinoGOP	2/1/08	8/25/08
	WTW	5/2/08	11/2/08
King of Prussia Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	**D&W3D**	**6/13/08**	**12/31/08**
	HaunCast	10/1/07	12/31/08
	OW3D	**5/18/07**	**12/31/08**
	SeaMonst	3/1/08	9/30/08
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	**OW3D**	**8/30/07**	**12/31/08**
Kuwait City	DS3D	10/13/07	10/12/08
	FOK	4/17/00	4/09
Langley Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Lansing Cel	**Amazon**	**5/15/08**	
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Las Vegas BRE	**KFP**	**6/6/08**	**7/08**
Las Vegas Bre	SpeedRac	5/9/08	6/08
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
Las Vegas Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Lehi	WildOcea	6/6/08	6/30/09
Lincolnshire Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Little Rock AEC	LivingSe	4/2/08	9/30/08
Little Rock DT	**KFP**	**6/6/08**	**7/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	**D&W3D**	**6/13/08**	**12/31/08**
	DS3D	2/15/08	2/14/09
	SeaMonst	10/5/07	
	Sharks3D	**9/9/07**	**12/31/08**
London BFI	DS3D	9/3/06	12/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
	WS3D	5/20/05	12/31/08
London SM	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles AMC	**KFP**	**6/6/08**	**7/08**
Los Angeles CSC	HumanBod	4/4/08	6/30/08
	KFP	**6/6/08**	**7/08**
	Mummie3D	3/21/08	8/21/09
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	**KFP**	**6/6/08**	
	SpeedRac	5/9/08	6/08
Louisville NA	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Louisville SC	**D&W3D**	**6/6/08**	
	DinoAliv	6/6/08	1/5/09
Lubbock	DinoAliv	3/7/08	9/15/08
	GCA	6/6/08	6/09
	HOTB	6/8/07	6/7/08
Lucerne	Bears	12/1/06	12/31/08
	DS3D	9/1/07	8/31/08

Theater	Film	Open	Close
	GCA	6/27/08	6/09
	HOTB	10/15/07	10/14/08
	SI	2/9/07	6/13/08
Madrid	ALBT	3/5/08	3/5/09
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	**9/10/06**	**12/31/08**
Malaga Yel	DS3D	2/1/08	1/31/09
	KFP	**6/6/08**	**7/08**
	MOTN	6/15/07	6/15/08
	OW3D	1/12/07	6/30/08
	SpeedRac	5/9/08	6/08
Manchester NA	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Manchester UCI	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/19/07	10/20/08
	SpeedRac	5/9/08	6/08
Manila	DS3D	8/28/07	8/27/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
	Trex	8/25/07	8/24/08
McMinnville	FightPil	3/21/07	3/14/09
	SeaMonst	10/10/07	10/5/08
	SpaceSta	**5/15/08**	
Melbourne MV	AfricAdv	2/14/08	2/13/09
	BB	**6/5/08**	
	SeaMonst	10/2/07	9/20/08
Memphis Pink	DS3D	7/4/07	6/27/08
	SeaMonst	10/5/07	
Menlyn	IOTS	6/15/08	11/22/08
	SpeedRac	5/9/08	6/08
Mesa DT	**KFP**	**6/6/08**	**7/08**
	L&C	12/29/07	11/7/08
	MOE	**12/5/07**	
	SeaMonst	10/10/07	10/5/08
	SpeedRac	5/9/08	6/08
Mexicali	DS3D	3/12/08	6/1/08
	OO	1/10/07	6/30/08
Mexico City Pap	FMTTM	3/13/08	
	SeaMonst	5/13/08	1/12/09
Mexico City Per Cpl	**KFP**	**6/6/08**	**7/08**
Mexico City Uni Cpl	**KFP**	**6/6/08**	**7/08**
Milwaukee	Dolphins	9/14/07	6/30/08
	GCA	3/21/08	3/09
	MOTGL	**6/13/08**	
Mississauga Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Mobile	**Amazon**	**6/4/08**	
	SeaMonst	10/10/07	10/5/08
Monterey CA	SeaMonst	1/1/08	12/31/08
	U23D	4/25/08	9/4/08
	WildOcea	3/25/08	3/1/09
	WildOcea	5/22/08	12/31/08
Monterrey Cpl	**KFP**	**6/6/08**	**7/08**
Montreal Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Montreal SC	AEK	1/11/08	6/22/08
	GCA	4/23/08	4/09
	SeaMonst	10/3/07	10/5/08
	U23D	4/23/08	
Moscow	AfricAdv	10/11/07	10/10/08
	D&W3D	**6/10/08**	**12/31/08**
	DS3D	5/31/06	5/31/09
	HaunCast	1/1/04	12/08
	OW3D	**10/9/04**	**12/31/08**
	SeaMonst	10/5/07	
	Trex	1/08	11/08
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	5/9/08	12/31/08
	GCA	4/9/08	3/09
	SeaMonst	4/9/08	2/1/09
Nagasaki SM	SeaMonst	7/16/08	9/28/08
Nagoya OT	OO	4/1/08	9/30/08
Nanchang	**L&C**	**5/1/08**	
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Natick JF	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	OW3D	5/30/07	6/30/08
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
New York AMNH	DinoAliv	5/18/07	5/1/09
New York LS AMC	**KFP**	**6/6/08**	**7/08**
Niagara Can DCI	**DinoGOP**	**5/21/08**	
	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	Bugs	4/23/08	10/19/08
	DS3D	**6/4/08**	
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Norwalk	Greece	6/15/07	12/14/08
	SeaMonst	1/11/08	9/1/08
	TRF	10/5/07	6/12/08
	WildOcea	3/7/08	6/12/08
Nuremberg	Bears	9/1/07	8/31/08
	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	HOTB	6/15/07	6/14/08
	OW3D	**7/29/04**	**12/31/08**
	SeaMonst	12/1/07	12/1/08
	Sharks3D	**3/24/05**	**12/31/08**
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	GCA	3/18/08	3/09
Olathe AMC	**KFP**	**6/6/08**	**7/08**
Omaha Zoo	D&W3D	2/15/08	12/31/08
	FightPil	**8/9/08**	**8/17/08**
	WildOcea	3/21/08	3/21/09
Ontario Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Orlando Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Orlando SC	Alps	11/15/07	11/14/08
Osaka Sci	SeaMonst	6/1/08	5/30/09
Osaka Sun	DS3D	9/1/06	7/31/08
Oulu	DinoGOP	2/08	10/08
Oviedo Yel	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Paris Gau	**KFP**	**6/6/08**	**7/08**
Paris Geo	AfricAdv	11/1/07	6/30/08
	HOTB	1/16/08	1/15/09
Parker	SeaMonst	5/1/08	10/31/08
Penrith	MOE	3/20/08	3/20/09
	Rheged	7/1/00	
Pensacola	DS3D	1/16/08	6/30/08
	FightPil	4/10/07	10/15/08
	MOF	11/8/96	
Philadelphia	Alps	5/15/08	10/31/08
	GCA	7/11/08	7/09
	SeaMonst	**10/10/07**	**12/31/08**
	SpaceSta	10/10/07	6/15/08
	WildOcea	5/21/08	12/31/08
Phoenix AMC	**KFP**	**6/6/08**	**7/08**
Phoenix ASC	GCA	4/9/08	3/09
	SeaMonst	10/17/07	10/5/08
Pitea	VOTDS	9/15/06	8/1/08
Pittsburgh CSC	DS3D	2/1/07	12/31/08
	Mummies	8/29/08	8/29/09
	Pulse	3/7/08	11/7/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	6/13/08	6/13/09
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
Portage GQT	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/10/07	10/5/08
	SpeedRac	5/9/08	6/08
Portland OMSI	DinoAliv	6/1/08	12/31/08
	GCA	3/21/08	3/09
	Mummies	5/15/08	12/31/08
	SeaMonst	10/5/07	10/5/08
Poznan CC	**D&W3D**	**6/13/08**	**12/31/08**
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	**OW3D**	**1/19/08**	**12/31/08**
	SeaMonst	3/1/08	9/30/08
Providence NA	D&W3D	4/18/08	12/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Puebla	Skydance	1/1/08	6/30/08
Quebec	AfricAdv	5/16/08	5/15/09
	SeaMonst	6/15/08	5/30/09
	SpaceSta	10/12/07	10/11/08
	U23D	5/9/08	
Raleigh	Bugs	5/1/08	1/1/09
	GCA	4/9/08	3/09
	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	KFP	**6/6/08**	**7/08**
	SeaMonst	10/10/07	10/5/08
	Sharks3D	3/2/07	6/30/08
	SpeedRac	5/9/08	6/08
	U23D	**6/9/08**	**9/4/08**
Reading JF	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
Regina	DinoAliv	11/2/07	6/30/08
	GCA	3/14/08	3/09
	Sharks3D	**7/1/08**	**12/31/08**
	WTW	**2/8/08**	**2/09**
Reno Fleisch	Alps	1/18/08	3/1/09
	JIAC	12/5/07	9/1/08
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Richmond SMV	GCA	5/2/08	9/5/08
	KFP	**6/6/08**	**8/14/08**
Roanoke	L&C	2/16/08	8/31/08
Rochester Cmk	**KFP**	**6/6/08**	**7/08**
Rochester MSC	Beavers	4/14/07	
	Pulse	4/9/08	12/31/08
Sacramento Imx	GCA	4/9/08	3/09
	SpeedRac	**6/6/08**	
Saint Augustine	BP	4/18/07	6/30/08
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
Saint Louis Arch	L&C	1/2/08	1/5/09
Saint Louis SC	Alps	3/12/08	3/1/09

Theater	Film	Open	Close
	DinoAliv	**5/7/08**	
	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Saint Michael Cmg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Saint Paul	Alps	1/30/08	6/12/08
	DOL	3/7/08	4/6/09
	Everest	3/12/08	6/12/08
	SE	5/23/08	9/30/08
Saint Petersburg Kro		HaunCast	10/5/07
	10/4/08		
Saint Petersburg Muv		ITD	2/11/08
	6/30/08		
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Saint Petersburg NA		**KFP**	**6/6/08**
	7/08		
	Trex	4/25/07	10/24/08
Salt Lake City CP	HumanBod	2/13/08	7/31/08
	Mummies	4/9/08	4/1/09
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
San Antonio San	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	FON	5/28/04	9/08
	Mummie3D	4/29/08	8/08
	Mummies	**5/23/08**	
	SeaMonst	10/5/07	6/08
	Whales	10/1/07	9/30/08
San Francisco AMC	**KFP**	**6/6/08**	**7/08**
San Jose Tech	Alps	2/1/08	2/1/09
	BP	2/2/07	6/30/08
	MysticInd	4/1/08	7/3/08
	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
	U23D	**2/8/08**	**8/31/08**
Schenectady	FON	9/1/07	9/1/08
Seattle PSC 2	GCA	4/9/08	3/09
	KFP	**6/6/08**	**7/08**
	Mummies	12/26/07	8/30/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	5/9/08	6/08
	WildOcea	**5/16/08**	
Seoul CGV	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Shanghai PC	**KFP**	**6/6/08**	**7/08**
Shanghai STM 3D	MagDes	9/22/07	9/21/08
Shijiazhuang	FON	3/1/08	2/09
	OO	2/1/08	2/1/10
Shreveport	DS3D	10/10/07	6/13/08
	GCA	6/14/08	6/09
	WTW	7/11/07	7/7/08
Singapore DC	FightPil	3/1/07	6/30/08
	OnGuard	2/13/99	
Singapore SC	DinoAliv	5/9/08	9/30/08
	GCA	5/1/08	4/09
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	GCA	6/1/08	5/09
	WS3D	6/30/05	6/30/08
Sioux Falls	DinoAliv	1/26/08	
	SFTGS	**5/24/08**	**10/3/08**
Sofia CC	AlienAdv	7/1/07	9/08
	Bugs	9/21/07	
	WS3D	5/1/06	12/31/08
Spokane	FON	8/20/04	6/30/08
	Galapago	5/16/08	7/31/08
	JIAC	7/1/07	6/30/08
	KFP	**6/6/08**	**7/08**
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC		**KFP**	**6/6/08**
	7/08		
Stockholm	SeaMonst	5/16/08	5/16/09
Sudbury	Alps	7/4/07	6/24/08
	HOTB	9/26/07	9/3/08
	MOTGL	**5/5/08**	
Suzhou SCAC	**KFP**	**6/6/08**	**7/08**
Sydney WBS	AfricAdv	2/20/08	2/13/09
	BP	11/1/07	10/31/08
	CV	4/1/08	3/31/09
	D&W3D	3/13/08	12/31/08
	DS3D	5/25/06	5/24/09
	SeaMonst	10/2/07	9/20/08
Syracuse	Alps	7/18/07	7/14/08
	ROF	**6/1/08**	
Taichung ST	SeaMonst	1/1/08	12/31/08
Taipei AM	Mummies	9/20/07	8/31/08
Taipei WVC	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Tallahassee	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	OO	3/14/08	7/15/08
	Roar	5/1/08	8/30/08
	SpaceSta	10/25/07	9/1/08
Tampa Cha	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Tampa MOSI	**DinoAliv**	**6/13/08**	**10/1/08**
	GCA	5/2/08	5/09
	MatrxRel	**5/16/08**	
	RovMars	2/8/08	
	WildOcea	3/7/08	9/30/08
Tarentum Cmk	**KFP**	**6/6/08**	**7/08**
Tempe Imx	Alps	3/23/07	8/22/08
	D&W3D	4/25/08	12/31/08
	GCA	3/21/08	3/09
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**6/4/08**	
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Tijuana	FMTTM	3/9/08	
	India	1/13/08	6/30/08
	OO	10/18/01	12/31/08
Tokorozawa	OO	4/8/08	6/29/08
Tomball San	**KFP**	**6/6/08**	**7/08**
Toronto Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Toronto OP	**AR**	**4/28/08**	
	DinoGOP	**5/17/08**	
	FEOC	10/1/05	12/31/08
	MOE	1/1/07	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
	MOTGL	**5/9/08**	
	RovMars	**6/9/08**	
Torreon Mar	SpaceSta	10/1/07	6/30/08
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	AEK	6/28/08	6/27/09
	DS3D	7/17/06	7/6/08
Tulsa Cmk	D&W3D	4/9/08	12/31/08
	KFP	**6/6/08**	**7/08**
	SeaMonst	10/12/07	10/5/08
	SpeedRac	5/9/08	6/08
Valencia Spn	Alps	10/14/07	10/14/08
	DS3D	7/1/08	6/30/09
Vancouver Imx	D&W3D	3/12/08	12/31/08
	U23D	**5/30/08**	**7/31/08**
Vancouver TWS	ALBT	4/9/08	6/30/08
	GCA	4/9/08	3/09
	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Victoria DCI	HOTB	1/25/08	7/3/08
	WildOcea	**5/9/08**	
	WS3D	6/29/07	6/28/08
	WTW	3/14/08	6/12/08
Villahermosa	Skydance	1/1/08	6/30/08
Virginia Beach	D&W3D	2/20/08	12/31/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	**6/1/08**	**12/31/08**
Vulcania	**FON**	**1/1/06**	**12/31/08**
	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	**D&W3D**	**6/13/08**	**12/31/08**
	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	3DSun	3/6/08	8/31/08
	FightPil	3/11/05	12/08
	SpaceSta	5/25/07	9/08
	ToFly	7/1/76	
Washington NMNH	SeaMonst	10/5/07	10/5/08
	U23D	1/23/08	7/08
West Nyack Imx	D&W3D	3/15/08	12/31/08
	KFP	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
	U23D	**6/20/08**	**7/17/08**
West Palm Beach Muv		**KFP**	**6/6/08**
	7/08		
	SM3	9/14/07	9/22
	SpeedRac	5/9/08	6/08
White Plains NA	**KFP**	**6/6/08**	**7/08**
Williamsville Reg	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Winnipeg	GCA	5/1/08	3/09
	SeaMonst	10/10/07	10/5/08
	U23D	**8/1/08**	**8/21/08**
	WTW	**5/30/08**	
Woodbridge Cpx	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Woodridge Cmk	**KFP**	**6/6/08**	**7/08**
	SeaMonst	10/5/07	
	SpeedRac	5/9/08	6/08
Wuhan Lark	**KFP**	**6/6/08**	**7/08**
Yellowstone	**Beavers**	**5/9/08**	**10/19/08**
	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**KFP**	**6/6/08**	**7/08**
	SpeedRac	5/9/08	6/08
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
3DSun	3D Sun	2008		K2
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
AR	Adrenaline Rush	2002		SHE
BB	Batman Begins: The IMAX Experience	2005		WB
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
KFP	Kung Fu Panda: The IMAX Experience	2008		PPC
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
MagDes	Magnificent Desolation	2005	3D	IMAX
MatrxRel	Matrix Reloaded: The IMAX Experience	2003		WB
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SE	Special Effects	1996		IMAX
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		BFI
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SpeedRac	Speed Racer	2008		WB
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

Summer 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
123	KFP	5	Beavers	2	GC	1	Kilimanj
92	SpeedRac	5	BP	2	JIAC	1	LOLL
80	SeaMonst	5	CRA	2	MOF	1	MatrxRel
45	GCA	5	DinoGOP	2	NASCAR	1	ND
39	DS3D	4	AEK	2	Niagara	1	OnGuard
26	D&W3D	4	AlienAdv	2	ROF	1	Ozarks
23	DinoAliv	4	Bugs	2	RovMars	1	Rheged
16	Alps	4	Dolphins	2	Skydance	1	SE
16	Mummies	4	FMTTM	2	TRF	1	SFTGS
15	WildOcea	4	MOE	2	VOTDS	1	SI
14	FON	4	Mummie3D	1	3DSun	1	SM3
14	SpaceSta	4	Roar	1	AIA3D	1	SOLOE
14	U23D	4	Whales	1	AIWC	1	SU
13	HOTB	3	Alaska	1	Alamo	1	SupeSpee
13	Sharks3D	3	Amazon	1	AR	1	T40
13	WS3D	3	Bears	1	BB	1	TR
12	HumanBod	3	DIS	1	CDS	1	Vulcania
11	FightPil	3	Galapago	1	Cyberwor	1	WATE
10	OO	3	LivingSe	1	DOL	1	Wolves
9	OW3D	3	MagDes	1	E3D	1	ZionCany
9	WTW	3	MOTN	1	FEOC		
8	AfricAdv	3	MysticInd	1	FOK		
8	HaunCast	3	Pulse	1	GP		
7	L&C	3	ToFly	1	HC		
7	Trex	2	Africa	1	HCBTD		
6	Greece	2	ALBT	1	India		
6	ITD	2	CV	1	IOTS		
6	MOTGL	2	Everest	1	JGWC		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital Entertainment
3520 Multiview Drive
Los Angeles, CA 90068 USA
Tel: 818-333-3003
Fax: 818-333-3093
www.3ality.com

3D Entertainment Ltd. **3DEL**
6th Floor, Brettenham House
Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D@Home Consortium
84 W. Santa Clara St., Ste. 790
San Jose, CA 95113 USA
Tel: 408-993-8111
Fax: 408-993-8121
www.3dathome.org

Access Integrated Technologies
55 Madison Avenue, Suite 300
Morristown, NJ 07960 USA
Tel: 973-290-0080
www.accessitx.com

Allied Advertising
1100 17th Street, NW, Suite 401
Washington, DC 20036 USA
Tel: 202-223-3660
http://alliedadvpub.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com

Bella Cinemas, LLC.
303 East Main Street
Barrington, IL 60010 USA
Tel: 847-842-1224
Fax: 847-842-1240

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Carnegie Science Center
One Allegheny Avenue
Pittsburgh, PA 15212-5850 USA
Tel: 412-237-3400
Fax: 412-237-3375
www.carnegiesciencecenter.org

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema and Photo Research Institute (NIKFI)
Leningradsky Prospekt 47
Moscow, 125167 RUSSIA
www.stereokino.ru

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
www.cosi.org

DDD Group Plc.
3000 Ocean Park Blvd., Suite 1025
Santa Monica, CA 90405 USA
Tel: 310-566-3340
Fax: 310-566-3380
www.ddd.com

Dickinson Theatres
6801 W. 107th
Overland Park, KS 66212 USA
Tel: 913-432-2334
Fax: 913-432-9507
www.dtmovies.com

Digital Cinema Report
50 Sickles Ave.
Nyack, NY 10960 USA
Tel: 845-353-6837
Fax: 845-348-0077
www.digitalcinemareport.com

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Fractured Atlas
248 W. 35th Street, Ste 1202
New York, NY 10001-2505 USA
Tel: 212-277-8020
www.fracturedatlas.org

Giant Screen Cinema Association
750 Meadow Cliff Drive
St. Charles, MO 63303-1512 USA
Tel: 636-244-0947
Fax: 636-244-1380
www.giantscreencinema.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Goodrich Quality Theaters
4417 Broadmoor Ave. SE
Kentwood, MI 49512 USA
Tel: 800-473-3523
www.gqti.com

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Great Lakes Shipwreck Museum
18335 N. Whitefish Point Road
Paradise, MI 49768 USA
Tel: 888-492-3747
www.shipwreckmuseum.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-255-5501
www.imax.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Immortal Classics
15611 Ventura Blvd.
Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

In-Three, Inc.
4580 Thousand Oaks Blvd.
Westlake Village, CA 91362 USA
Tel: 818-991-7775
Fax: 818-991-7776
www.in-three.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Light Source LLC
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

Louisville Science Center
727 West Main Street
Louisville, KY 40202-2681 USA
Tel: 502-561-6100
Fax: 502-561-6145
www.LouisvilleScience.org

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Mark Simpfendorfer Productions
2 Morritt Street
Greenwood, WA 6024 AUSTRALIA
Tel: +61 8 9342 4670
Fax: +61 8 9221 2444

Meydan Racecourse
P O Box 9305
Dubai, UAE
Tel: +971 4 327 0000
Fax: +971 4 327 0007
www.meydan.ae

Mirror Films
P.O. Box 50812
Provo, UT 84605-0812 USA
www.mirrorfilms.com

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3Dland.com

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Association of Broadcasters
1771 N Street, NW
Washington, DC 20036 USA
Tel: 202-429-5300
Fax: 202-775-3520
www.nab.org

National Geographic Giant Screen Film Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

National Media Museum Pictureville
Bradford, BD1 1NQ UNITED KINGDOM
Tel: +44-870-701-0200
Fax: +44-1-274-723-155
www.NationalMediaMuseum.org.uk

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Punjab Entertainment Company (Guarantee) Ltd.

9-Scotch Corner, Upper Mall
9-Scotch Corner, Upper Mall
Lahore, 54000 PAKISTAN
Tel: +92 42 5763121
Fax: +92-42 5763122
www.pec.gop.pk

Quiksilver, Inc,
15202 Graham Street
Huntington Beach, CA 92649 USA
Tel: 714-889-2200
Fax: 714-889-3700
www.quiksilverinc.com

Real D
100 North Crescent Drive, Suite 120
Beverly Hills, CA 90210 USA
Tel: 310-385-4000
Fax: 310-385-4001
www.reald.com

Directory, cont'd

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Rensselaer Polytechnic Institute
110 8th St.
Troy, NY 12180-3590 USA
Tel: 518-276-6000
http://rpinfo.rpi.edu

Reuben H. Fleet Science Center
PO Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SK Films, Inc. **SKF**
259 Lakeshore Blvd. East, 2nd Floor
Toronto, ON M5A 3T7 CANADA
Tel: 416-367-0440
Fax: 416-535-3414
www.skfilms.ca #

Sky High Entertainment, Inc. **SHE**
777 Boul. Lebourgneuf #160
Quebec, QC G2J 1C3 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Slowhand Cinema Releasing **SCR**
4751 Wilshire Blvd., 3rd Floor
Los Angeles, CA 90010 USA
Tel: 323-549-4316
www.slowhandcr.com #

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570

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Theater Manager, Columbus, Georgia

The National Infantry Foundation is seeking a Theater Manager for the new IMAX 3D at Patriot Park. The 300-seat theater will open in March 2009 at the new National Infantry Museum and Soldier Center. The facility is in Columbus, Georgia, and adjacent to Fort Benning, Home of the Infantry and one of the Army's largest installations.

The successful candidate will:

- Manage the theater's business plan.
- Identify and implement new revenue opportunities.
- Ensure quality film and guest service experiences.
- Hire, train, supervise, and evaluate theater staff.
- Work with museum marketing staff to promote the theater and achieve attendance goals.

Each candidate should have at least three years of giant screen theater management experience. Experience in launching a new theater operation is preferred but not required. The candidate must be an energetic self-starter with strong communication and organizational skills. Salary will be based on qualifications and experience. Please submit a cover letter and current resume to:

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SHORTS

Kung Fu Panda watch

The IMAX DMR edition of **DreamWorks Animation**'s ***Kung Fu Panda*** opened in 89 domestic and six international screens on June 6, grossing US$2.3 million in its first weekend, or about $24,200 per screen. In the same period it took in $60.2 million in about 4,000 conventional theaters, or about $15,000 per screen.

The film's overall take exceeded expectations, and put it among the top ten opening weekends for an animated film, narrowly beating out 2006's *Cars*. But its giant-screen performance was mediocre, both in terms of total and per-screen receipts. On both counts it topped last month's ***Speed Racer***, but its first-weekend gross was beaten by ***Happy Feet*** in 2006, and its per-screen was lower than that of ***Robots*** in 2005.

Kung Fu Panda is the first in a multi-film deal between **Imax Corporation** and DreamWorks Animation that will continue with ***Madagascar: Escape 2 Africa*** in November. The remaining three titles will all be released in IMAX 3D and conventional digital 3D. They are ***Monsters Vs. Aliens*** in March 2009, ***How to Train Your Dragon*** in November 2009, and ***Shrek Goes Fourth*** in May 2010. (*See The Biz, November 2008.*)

Euromax meets in Nuremberg

About 40 people attended a meeting of **Euromax**, the European giant-screen association in Nuremberg, Germany, June 1–3. The meeting included screenings of eight LF films, all but one of which had been shown at the **Giant Screen Cinema Association**'s Film Expo in London in March (*see LF Examiner, April 2008*).

The technical session focused on digital projection, with presentations about 3D digital on domes, digital post-production capabilities, and the features of **Christie Digital** projectors. The question of digital projection's effect on the future of the giant screen industry was also discussed in the members' meetings.

A highlight was a side-by-side test of digital vs. 15/70 projection, the first such comparison that *LFX* has heard of in an open meeting. About ten minutes of ***Dinosaurs: Giants of Patagonia*** was shown in 3D on the 98-foot (30-meter) screen of the **IMAX Theater Am Cinecitta**, split (left and right) between a 15/70 film print and a digital image from two Christie 2K projectors. According to the theater's owner **Wolfram Weber**, most delegates found the digital image to be sharper and brighter than the film image.

The IMAX am Cinecitta in Nuremberg, Germany.

K2, Low to start shooting *Wave*

K2 Communications and the **Stephen Low Company** will start shooting ***Ultimate Wave*** in Tahiti in August. Sponsored by **Quiksilver**, a maker of surfing apparel and accessories, the film will "take the audience on a parallel journey with the scientist and the surfer as they seek to understand and experience one of the planet's most intriguing and dramatic phenomena, the ocean wave." World champion surfer **Kelly Slater** will star.

Stephen Low is directing and co-writing the script with his brother, **Alex Low**. **Pietro Serapiglia** is producing with executive producers for K2 **Jeff Cutler** and **Mark Kresser**. The film is set for release in October 2009.

GSCA board meets

At a recent meeting in Toronto, the board of directors of the **Giant Screen Cinema Association** made several decisions, approved a change to its membership, saw a demonstration of **Imax Corporation**'s new digital projection system, and screened the new film from **Science North**, ***Mysteries of the Great Lakes***.

The board set up a task force to define the "giant-screen experience" and to plan how to position and promote it to the public. It agreed to support the initiative from **White Oak Associates** to develop technical standards for digital giant-screen projection (*see LF Examiner, January 2008*). Also discussed were ways to support international theaters and other giant-screen organizations, and ways of increasing GSCA membership.

Rob Lister left the appointed board position offered to Imax Corporation and was replaced by **Therese Andrade**. According to GSCA chair **Toby Mensforth**, "The change was made to better fulfill the needs of the board for a 'network' active member."

GSCA Award nominees

The **Giant Screen Cinema Association** has announced the finalists for its annual film awards, to be presented at its conference in Jersey City, NJ, Sept. 9–12. This year the award for Best Sound has been split into two separate awards: Best Score and Best Sound Design.

The awards and nominees are:

Best Score:

Grand Canyon Adventure, **MacGillivray Freeman**
Sea Monsters, **National Geographic**
Wild Ocean 3D, **Giant Screen Films**

Best Sound Design:

Grand Canyon Adventure, MacGillivray Freeman
Sea Monsters, National Geographic
Wild Ocean 3D, Giant Screen Films

Best Cinematography:

Grand Canyon Adventure, MacGillivray Freeman
Sea Monsters, National Geographic
Wild Ocean 3D, Giant Screen Films

*(see **SHORTS** on page 16)*